

DESIGNING a DIFFERENCE

Social Sustainability in Cyprus

Edited by Lapithis Petros, Hekkers Melissa, Papadopoulou Anna

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Life in the 21st century comes with a unique set of challenges that encompass social, financial and ecological crises. Management of these predicaments hinges on an integral relationship between humanity, nature and the built environment, and an acknowledgment of mankind's agency within this cycle.

Some say that our ancestors were wise. In the centuries before the industrial revolution, civilization was not measured by technological progress, it was measured by artistic feat and by intrinsic ties to the environment. Nature wasn't just a backdrop to economic activity or a resource for raw material to consume. Nature was a learning ground where all men and women were equal.

With the advent of urbanization, links to nature faded and links between community members were challenged. Cypriot urban society, like most contemporary western societies, suffers from a similar predicament. Communal relationships are strained because of materialist values and challenges of racial heterogeneity. Thus, Cyprus offers a fruitful geography to test design narratives that further an agenda of social sustainability.

Called into action by an overt gap of thorough research on issues pertaining to social sustainability in Cyprus, the editors of this book wish to contribute to local and to global knowledge on the nature of the relationships of community and spatial design. This book draws upon individual studies that explore how design students participants approach, understand, interpret and apply values of social sustainability when designing culturally sensitive areas, while employing principles of sustainable design.

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Brief Overview of Cyprus

Introduction

Regardless of efforts undertaken in the past 100 years or so, people have still not come to terms with the fact that humanity has been lead into a serious environmental crisis that is quite capable of vanishing the human species.

A terrifying reality is that people don't acknowledge that this crisis was born from the way we have structured our social systems, in other words, the way we live.

The Environmental Education Movement, which had a long history prior to its outburst in the 1960s, was extremely crucial to this respect. Throughout the years, various efforts were made to encourage people to get closer to nature in various ways and predominantly through our educational systems, with many organisations having been established to promote environmental awareness around the globe.

Earth's landscape has real value, a value that is not countable in money but measured in importance. It significantly affects various areas of general interests, whether cultural, social, environmental, ecological or economic. It also provides for our food, water and a place to live. Numerous European and international movements have long fought for its protection, yet its is crucial to acknowledge that without citizens' understanding, willingness and involvement to bring forward change, little can be done. Instead of embracing nature's offerings, we have mostly been throwing these away.

Notably, using earth's resources for the construction of buildings is not a new concept but a revived one. Surprisingly, the concept of sustainable architecture has existed since antiquity. Traditionally, builders made use of elements found in the natural environment such as the geomorphology, soils, climate change and direct solar energy and managed to make use of these in order to create buildings without significant consumption.

More than ninety-four per cent of the total primary energy consumed in Cyprus is currently imported from other, energy-producing countries. This creates not only a profound ecological imbalance but also presents a serious impact on state funds. With the exception of solar energy (Greenpeace Mediterranean, 1999), Cyprus has no other energy resource of its own and has to rely heavily on the import of fossil fuel. The island's energy consumption is predominantly oil based. The contribution of solar energy to meet the primary energy needs of the country is estimated at 5.9% (Synergy Program, 1995). Thus, more than 94% of the total primary energy is supplied by imports.

The need for renewable energy sources is therefore one of our country's greatest concerns. Renewable energy technologies harness energy sources such as sunlight, wind,

water, and plant material. Unlike fossil fuels, these resources are self-replenishing and most often inexhaustible.

The best renewable energy resources for Cyprus are Biomass , Wind Energy, Solar Thermal, Photovoltaic, Active Solar Systems and Passive Solar Systems. Passive solar design is a viable energy-saving concept that can be applied to Cyprus. Renewable energy sources (biomass, hydroelectric, geothermal, wind, photovoltaic, active and passive solar) have been researched for the context of Cyprus, taking into consideration their advantages, disadvantages, financial feasibility, cost effectiveness and benefits. Due to the Cyprus climate, financial budget and geographical potential the ideal energy source is passive solar (Lapithis, 2005).

Sustainable design practices offer simplicity, greater reliability, occasionally lower construction costs, and inevitably, lower heating and cooling maintenance fees. It is not a building add-on, but an integrated element of a building's architecture. All that is required is intelligent design.

Climatic Conditions and Comfort Zones in Cyprus

Taking local climatic conditions into consideration, the significance of design (Konya, 1980) is essential in order to employ the appropriate strategies for the design and selection of the most suitable passive solar systems. Stein (Stein, 1977) addresses two viewpoints. Firstly, that respect for the climate is firmly tied to the aim of conserving energy by building design. And secondly, a building that is designed to exclude and ignore site and climate would be completely irrelevant with its surroundings (Nelson, 1995).

The principal climatic elements, with regard to human comfort and building design, are solar radiation, temperature, humidity, wind, precipitation and other such specific characteristics. Bioclimatic architecture, indeed any architecture, cannot persist without being as site-specific as possible, especially in an island like Cyprus where bioclimatic design can be the best solution for the design of energy efficient buildings (Lapithis, 1994) (Lapithis, 2003). Climate is one of the ultimate site-specification criteria, while it is important to note that human activities have the potential of changing climate.

If one was to generalise, one could describe the Mediterranean's climate as moderate. (Givoni, 1976). In fact this moderate characterisation is so distinctive that the term Mediterranean climate is used to describe several other regions of the world.

The climate of Cyprus can be summarised as:

- Cyprus is within the Mediterranean temperate zone

- Hot summers rise to an approximate of 41°C in its warmest month
- Mild winters drop to an approximate of 5°C in its coldest month
- Average humidity of 40-60% (sustaining within the comfort zone limits)
- Large daily temperature range (up to 18°C difference between night and day)
- The large amount of solar radiation which varies from 3.48 KWh/m²day in midwinter to 8.82 KWh/m²day in midsummer, result in the potential for solar energy usage in winter
- The predominantly clear blue skies and high sunshine periods give large seasonal and daily variations between the temperature of the coast and the interior of the island that also cause considerable climate change effects especially near the coasts
- At Latitude 35° North, Longitude 33° East, Cyprus has a day length of 9.8 hours in December to 14.5 hours in June
- Snow occurs rarely in the lowlands and on the Kyrenia range, however, snow falls frequently every winter on ground above 1,000 metres. This snowfall occurs usually during the first week of December and ends by the middle of April

Using the psychometric chart, Olgyay's (Olgyay, 1963) bioclimatic chart, Humphreys' comfort chart and Szokolays' (Szokolay, 1985) equation, specifically adapted for Lefkosa, an average comfort zone was derived for application in Cyprus. The following conclusions were made concerning thermal comfort in Cyprus: (Lapithis, 2003)

- Thermal comfort zones depend on regional climate
- An average of 19.5°C – 29°C is the proposed temperature, within its comfort zone limits
- An average of 20-75% is the proposed relative humidity, within its comfort zone limits
- The best thermal comfort is achieved during the months of April, May, October and November. These months needed no extra heating or cooling
- The results (Lapithis Petros, 2003) showed that in order to achieve thermal comfort conditions, ventilation is required during the summer months (June, July, August and September). In this case, natural ventilation actually occurs, or if there are no breezes, then ceiling fans are needed
- In the months of December, January, February and March passive solar gains are used to achieve thermal comfort
- It must be noted that steps should be taken to avoid over heating during the summer
- The same is to be said for the passive cooling needs in the summer
- The results show that all heating requirements are covered through solar energy, while natural ventilation or ceiling fans cover all the cooling needs

Cyprus' Cultural Heritage

Cyprus is the third largest island in the Mediterranean, found at the crossroads of Europe, Asia and Africa. Considering its tumultuous history, the island's civilisation and culture should be of interest to each and every Cypriot seen as it is these civilisations and cultures which have created its identity as a nation.

The Mycenaeans and the Achaeans brought their civilisation to the island, establishing its first Greek roots over 3,000 years ago. Many others passed through, including the Phoenicians, Assyrians, Egyptians, Persians, Romans, Crusaders, Venetians, Ottomans and British. The apostles of Christ walked this land. The splendour of the Byzantium, founded by Constantine the Great in Constantinople, encompassed the island of Cyprus. Prehistoric settlements, ancient Greek temples, Roman theaters and villas, early Christian basilicas, Byzantine churches and monasteries, Crusader castles, Gothic churches and Venetian fortifications can be witnessed across the island.

When thinking about cultural heritage, one has to wonder whether the cultural heritage of a historical building should be maintained at any cost, or whether its new use should be its dominating aspect. Ideally, a balance between heritage, economic and utilitarian values should exist and be succeeded. But where precisely is this line found?

Each building has different values, problems and on occasion, heritage. Accordingly, each individual case study should be judged differently (Nomikos, 2004). While setting any criteria for judging a building on its cultural value according either to its architectural or memory value, one has to consider the budget and feasibility of bringing it back to life.

Throughout the years, architecture has changed radically due to the evolution of technology, the new generation of people, new needs and the basic necessities of development. Architecture is the heritage of people and a representation of who we were and who we are now. Buildings and cities that were built years ago hold the memories of the people who lived at the time. But what will eventually happen to these buildings and cities?

Nowadays, old buildings stand in the cities like shadows from the past while new buildings cannot be built because empty plots are not available anymore and green areas are limited. New architecture should intervene and cooperate with the old thus creating a new movement of architectural principles according to the new needs of our contemporary world.

Contemporary vs. Traditional Architecture of Cyprus

Although preceding important presences in Cyprus' architectural culture, the foundations of modern Cypriot architecture were laid by a generation of architects who completed their studies in architecture abroad as the island did not allocate a local university. As the level of education grew, the field of architecture began to expand and architects were taught to embrace new attitudes and ways of thinking.

Traces of architecture on the island can be found as far back as the Neolithic period. Cyprus however, is not known for its long periods of peace and stability due to its geopolitical position. It is hence only natural that the growth and consolidation of local architecture is internationally influenced.

Approximately since 9000 BC and up until the mid 20th century AD, construction methods have varied only slightly (Lapithis, 2003) (Lapithis, 2004) (Lapithis Petros, 2005).

The construction of buildings was made economical through the use of materials found on location such as stone, wood, reeds, earth and terracotta. Structural solutions were simple and effective. For example, the length of trees available used as roof rafters determined the dimensions of room widths.

In most Cypriot traditional architecture there is much wisdom to be had with regards to the methods of construction and for the most part, solutions found and utilised are both ingenious and economic. Buildings are designed and constructed to fully exploit advantages offered by local climatic conditions and are generally characterised by (Serghides, 1990):

- Position in orientation to the sun path either to avoid direct sunlight entering the building or the opposite
- Exploitation of breezes for ventilation and cross ventilation in the rooms
- The awareness and exploitation of the nature of flora and its use for practical functions (e.g. medicinal plants)
- Good insulation of walls and roofs
- Small openings on external walls for maximum insulation

The architectural design of contemporary buildings (Lapithis, 2004) (Lapithis, 2005) in Cyprus (post 1970) is mostly based on the educational experience of local architects. As most Cypriot architects were educated in Europe and the United States, their designs are profoundly influenced by western architecture and has an evident tendency to recreate an international architectural style without considering the advantages of tradi-

tional architecture the distinctive climatic conditions and social life is prevalent. Despite the fact that there are some fine examples of contemporary buildings based on correct design principles and a better understanding of the local climatic conditions, the great majority of contemporary buildings are erected without consideration of climatic conditions as well as their influence on comfort and well-being of occupants. This is mainly due to lack of knowledge about the thermal performance of contemporary constructional materials and methods, and consequently the shortage of building regulations.

Before Cypriot independence in 1960, specialised building tradesmen constructed dwellings. In particular, the existence of an itinerant building team is crucial because as they moved from place to place, they learned a lot from local architecture and influenced the methods of construction and building types in other regions. Local people began to travel abroad and influenced construction by bringing prototypes from other countries.

The Turkish Invasion of Cyprus in 1974 brought a deep economic crisis and 200 thousand refugees. Architects were forced to consider architecture as a social science rather than a fine art. This was a period when it was necessary to understand social problems and seek for an appropriate architecture to deal with the matter. Government housing was designed to be constructed quickly in order to relieve the burden of refugees living in tents. Although quickly and cheaply constructed, these homes satisfied basic needs, such as a shaded porch area and a solar heater for hot water. The housing problem in Southern Cyprus was immediately dealt with by the government's initiative and action, beginning with the reconstruction of destroyed areas in order to alleviate the housing shortage in the cities. As a result, the housing problem passed into the hands of private businessmen, first in Lefkosia and then in other cities. In fact, because of the absence of other investments, the building industry began to play a determining role in shaping the Cypriot economy. As a result, private building construction boomed during this period.

Thermal performance of traditional, contemporary and solar houses have been researched in relation to climate and in terms of the various aspects necessary for understanding such performances (Lapithis, 2004) (Lapithis, 2004) (Lapithis, 2005).

These aspects include architectural design, constructional materials and methods, occupancy patterns and planning. Taking into account the general characteristics of the dry climate and the requirements it imposes on a home's characteristics and thermal performance of traditional and contemporary houses, it may be concluded that Cypriot traditional houses have proved to be superiorly energy-efficient when compared to contemporary houses.

Social Sustainability within the City

Nicosia, the capital of Cyprus, is estimated with 320,000 residents. Of those, about 50,000 live in the central part of the city, these being both migrants and locals. Migrants are distributed throughout the central part of the city but they are more present within the Venetian walls of Nicosia, an area known as the Old Town. Migrants socialise mainly with their co-nationals or other migrants, limiting the relationship between Cypriots and foreigners. The Cypriots that come in contact with migrants the most are predominantly employers. This hierarchical power does not easily allow other relationships to grow.

Multicultural education is a new theoretical and practical reaction in the transformative cultural reality. Migrants appear to have difficulties in adaptation because they face a complete unknown cultural situation. The needs, mentality and means of expression of people from different cultural backgrounds is not easily accepted. The primordial feelings that migrants feel are insecurity and lack of comfort.

Accepting different groups of people is very important for democratic societies to flourish, along with multicultural education. The ability to provide the opportunity to different groups of people to have an active participation within the general community is an important factor that can help solve some of the issues mentioned above. Basic principles for a multicultural education are the exchange of information and experiences, communication, elimination of racism, growth of sensitivity, solidarity, collaboration and general respect towards multicultural education.

The aim is to provide skills that encourage cohabitation in a multicultural society in order to enhance respect towards varying nationalities but encourage recognition of the different cultural identities through a consistent dialogue of understanding and cooperation. Creating an intellectual background allows respect for the different and fruits open societies with a multicultural harmony that are distinguished by equality, understanding, interaction and solidarity.

Social sustainability is mainly concerned with the creation and maintenance of the quality of life of people within a society. It gives emphasis to the protection of the psychological and physical health of all people, it encourages social cohesion and provides education to people who in turn have the opportunity to contribute to society as a whole and develop relationships within it. Confronting individuals equally provides equal opportunities to all while giving more emphasis to those in need, encourages and educates the diversity and provides social cohesion between people with different status. Eventually, the quality of life which has to do with basic needs, is cultivated on a personal, group and community level.

Giving opportunities to people to participate in recreational activities is vital for the well-being of societies. The good design of a city and its public spaces has the ability to increase the connection between citizens and encourage socialisation. The creation of a healthy environment, where people are aware of their society and the people living within it, is crucial to its sustainability.

Public spaces are spaces within a city where different people have the opportunity to socialise. These have to be “democratic spaces” which all people feel welcome to use and have the right to be in. They have to offer a quality of life and be able to release the creativity of citizens. The participation of people in the society can bring people together and create a sense of place and identity. When citizens have the opportunity to feel safe and actively use public spaces within a city, criminality is eliminated.

Implementing Social Sustainability within the Architectural Curriculum

Twenty years ago, principles and practice of sustainable architecture were rarely included or pursued within conventional academic curricula. The most likely explanation for that phenomenon was that the practice of sustainable architecture was considered by most academics and non-academics alike, as a fad. The transition from fad to fashion and from fashion to necessity was instigated by the energy crisis which acquired the public’s attention in the 1970’s, the repercussions of which have been escalating dramatically ever since (Papadopoulou et.al. 2011).

Necessity or not, a large number of academic institutions teaching architecture do not imbed environmental agendas into the design culture they promote. It must, of course, be noted that effective, environmentally responsible architectural design does not require striking labels such as “ecological design,” “green buildings,” or “sustainable architecture.” In fact, the frequency of use of these terms in a casual conscience increases the risk of losing the impact of their intended meaning.

A crucial argument that transpires from this book is whether environmentally responsible architecture should be regarded as a specialisation within architectural education or whether the entire spectrum of architecture should be taught as a science and as an art that is equally accountable to man and to the environment (Papadopoulou, et.al. 2016). This begs the question, shouldn’t architecture always be ecologically responsible?

Although sustainability is more of a constant inquiry rather than a definition, it is projected as the ability and the potential of all species and physical environments (man-made and natural) to survive. Sustainability’s accountability to survival into the future is

closely interlinked to diversity of species and functions in both animate and inanimate conditions. Non-anthropocentric environmental ethics imply a repositioning of design priorities that equate man to ecology and while some effort is spent in architectural academies to adequately understand the diversity of ecological systems in order to strategise in their favour, proportionally less effort is spent investigating notions of class, race and gender diversity and their role into the design process. Thus the connection between social sustainability and a universal understanding of sustainable development is often lost within architectural education (Papadopoulou, et.al, 2016).

Social sustainability in spatial terms is an admittedly difficult concept to articulate. However, if one accepts that the built environment has an equal and reciprocal relationship to social process, then social sustainability can be considered as the condition when this reciprocal relationship is no longer equal, but weighs more in favour of social process in the making of the built environment. In architectural education, concepts relating to diversity are commonly explored through an ecological lens.

This book is drawn from a study that explores how architectural studio participants approach, understand, interpret and apply values of preservation when designing for culturally sensitive areas, and while employing the principles of sustainable design. Since the meaning and practice of sustainability are key components to the architectural education of the participants whose work is examined, the book also explores the theoretical underpinning that frames an understanding of sustainability both as a social and as an environmental condition.

The Architecture Department of University of Nicosia in 2009 introduced the Unit System (Each Unit has a distinct research question) and the Catalyst Workshops (it aims on one particular and unique skill, not usually encountered in the curriculum). In 2015 the introduction of the MA in Architecture was introduced with a concentration in Sustainable Architecture. Studies focusing on sustainable design officially enter the curriculum for the first time in the 4th year with different concentrated courses (ARCH-441 History and Theory of Sustainable Design, ARCH-411 Sustainable Design).

Two of these unit studios, Sustainable Design Unit and Design for Diversity Unit, and one of the workshops, Building Blocks for Social Sustainability, address the issue of social sustainability within a humanistic and cultural context, set on the platform of the built environment. It is the purpose of these studios/workshops to operate as a cross-disciplinary experience and to bring its participants in familiarity with other design specialisations such as sustainable urban design, landscape architecture, digital design, engineering and environmental and social science (Lapithis et.al, 2012).

The primary aim has been to introduce the knowledge and culture of sustainability to young architectural minds and to impart them with such skills that would enable them to bring forth a paradigm shift in professional arena. This has been achieved in the following two ways:

Unit studios: The process engaged architecture students on platforms of both a social and an environmental sustainability and aimed at imparting technical skills, heightening ecological awareness and dissipating misconceptions regarding environmental sustainability as the sole factor impacting energy management and quality of life. The process was one in constant flux, susceptible to local socio-economic conditions and as such, the paper traces the process' development of the initial placement and its subsequent adaptations and improvements. The presentation examines and exhibits challenges, successes and lessons learnt and will provide a guide and a roadmap to other, similar academic endeavours (Hekkers, 2012)(Lapithis, et.al, 2012) Papadopoulou, et.al, 2015).

Building Blocks for Social Sustainability - A Four-Day Design Workshop: The workshop addresses the issue of social sustainability within a humanistic and cultural context, set on the platform of the built environment. Participants were called to consider matters of formal and informal urban structure, sense of community, social identity and ethics as those pertain to societal development in a diverse, multicultural setting. Operating under the premise that social sustainability can be attained through means of collaboration and common awareness, the workshop's findings aim to activate urban spaces in a three-dimensional and temporal manner in order to induce values of social and egalitarian participation (Hekkers, 2013)(Lapithis. et.al 2013).

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Architectural Design Projects

Sustainable Design Unit Studio

In 2009 and 2010, the SDU Studio was titled Exploring Dimensions of Slow Life Filtered through Sustainable Design and its purposed was to investigate and juxtapose qualities associated with the Slow Life Movement and the principles of sustainable design and bioclimatic architecture. By 2011, it was deemed necessary to revisit the thematic parameters of the studio course and it was decided that the issue of quality of life was to replace Slow Life Movement. This change was mostly in response to students' interests, as those were observed by the instructing team. Thus the studio title became Exploring Dimensions of Life of Quality of Life through Sustainable Design. The same thematic was maintained in the following year. In 2013, however, as a direct response to the financial crisis that impacted Cyprus in March 2013, which led to an array of on-going socioeconomic concerns, the studio thematic veered towards addressing issues of environmental and social sustainability. Its title became Exploring Dimensions of Environmental and Social Sustainability.

Instructors:

- 2009-2010: Lapithis Petros, Papadopoulou Anna
- 2010-2011: Lapithis Petros, Sierepeklis Zenon, Kleanthous Adonis
- 2011-2012: Lapithis Petros, Papadopoulou Anna, Georgiou Michael
- 2012-2013: Lapithis Petros, Papadopoulou Anna, Georgiou Michael
- 2013-2014: Lapithis Petros, Papadopoulou Anna, Dikaios Alkis

Design for Diversity: Vision vs Voice Unit Studio

The unit considers notions of diversity within an academic environment and explores their significance in challenging boundaries that enable architectural design to act as an advocate for racial, gender and class equality. In setting a framework of social systems that facilitate ecological cities, focus is set on juxtaposing two concepts: vision and voice. The term 'vision' is the province of a single person, acting on his and (less frequently) her own accord, whereas 'voice' refers to collective, collaborative efforts. If diversity is to become a platform for creating equitable urban spaces, then mechanisms such as participatory practices and grounded theory methods can enable individual voices and needs to be projected and synthesized in a design-productive language.

Instructors:

- 2015-2016: Lapithis Petros, Papadopoulou Anna, Dikaios Alkis
- 2016-2017: Lapithis Petros, Papadopoulou Anna, Dikaios Alkis, Zippelius Eleonore

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Art and the Community: Transforming a Declining Area

by Adamou Georgia

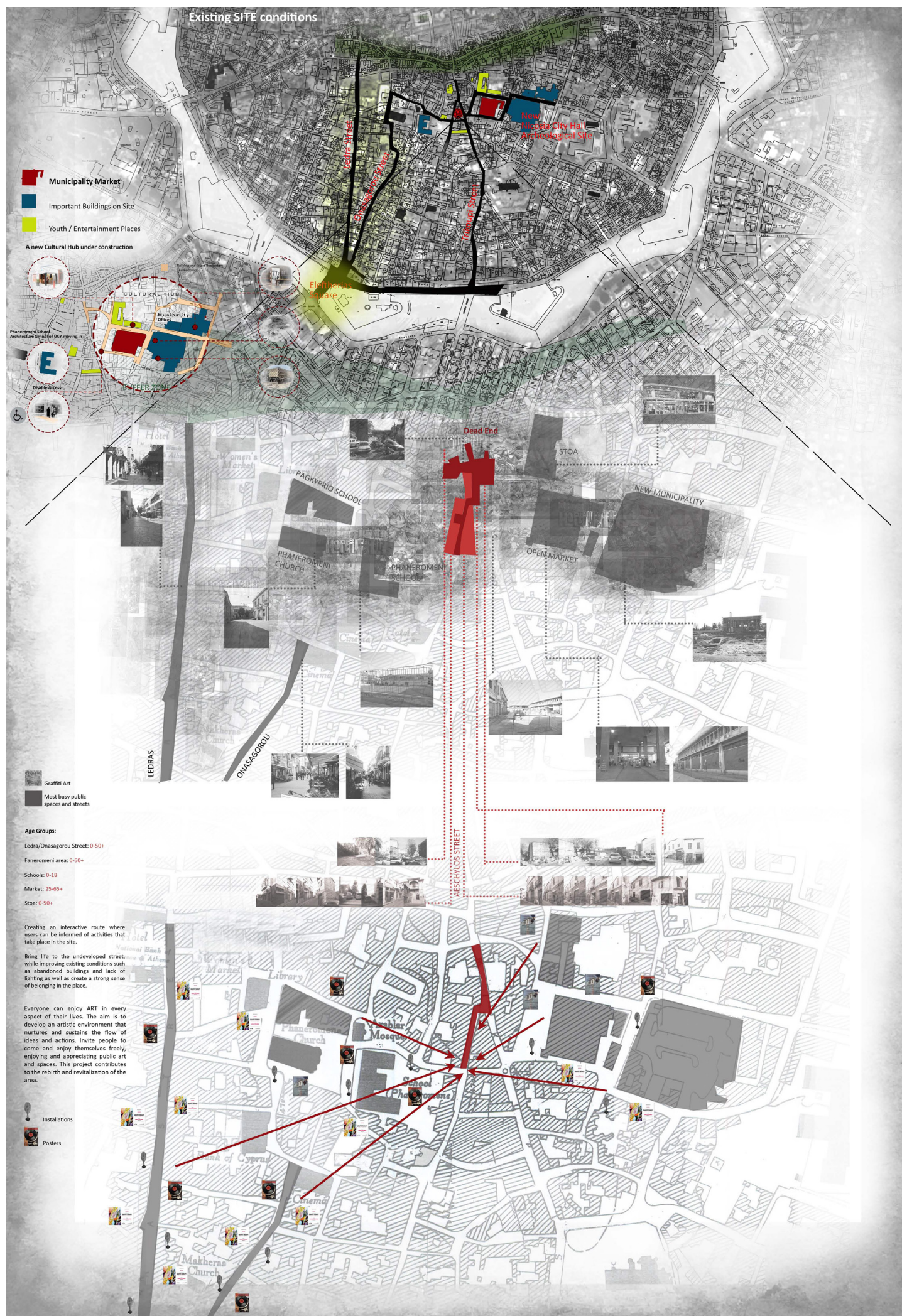
Sustainability is a system where resources are replaced, reused and recycled from one place to another. Sustainable art not only cares about the natural environment around us but it also indicates the significance of the environment and makes people aware of the environmental crisis and problems we face today. Sustainable art is considered to be a new way of being, interacting, communicating and working towards managing the recent, fast pace environmental and social challenges we are coming up against (Student Report, 2011). Sustainable art explores social, environmental and economic issues. It is a view that unifies environmental sustainability with the perception of economic growth, prosperity and social justice.

A community is a web of personal relationships, group networks, traditions and patterns of behaviour that develop against the backdrop of a physical neighbourhood and its socio-economic situation (Warburton et.al, 1998). In turn, sustainable art acts as a community catalyst that forms interactions, connects people, promotes human inspiration, ideas, feelings and experiences (Knos et.al, 2009). Community and art can effectively work together in order to promote awareness, communication and active participation towards the environment.

A sustainable art community is a symbiotic relationship between people and a place (Knos et.al, 2009). A place reflects people's behaviour, emotions, either individually or collectively. A place is also a mixture of local social relations either between the people who are using it or the context where it belongs. A place can be an adoptable and adjustable structure according to its surrounding environment characteristics and the people comprising it. It is created in order to make the individual feel special and have a sense of belonging as he/she creates something in it. Places are created to empower communities while being used by people to work, establish their individuality as well as an emotional connection that is created through engagement and participation. Art stimulates thinking and develops a wider vision on matters that people may have not realised beforehand. It promotes the understanding of personal capabilities and it broadens the mind. People develop and mature through art. The essential purpose of a sustainable art community is the exchange, sharing and development of ideas and concepts in order to encourage people to become the artists of the community and the community to become their artwork of expression and interaction.

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A space for the Community



Today, the biggest aim of architecture is to develop the design knowledge that is needed to improve the welfare of the society as a whole and simultaneously moving towards sustainability.

The aim of the project is to bring decent living conditions and atmosphere to places where everything at the moment abandoned forgotten.

When the cultural elements of hip-hop are put together along with the interaction of people immediately it defines the space.

The architecture provided controls and calls in the users to promote specific activities.

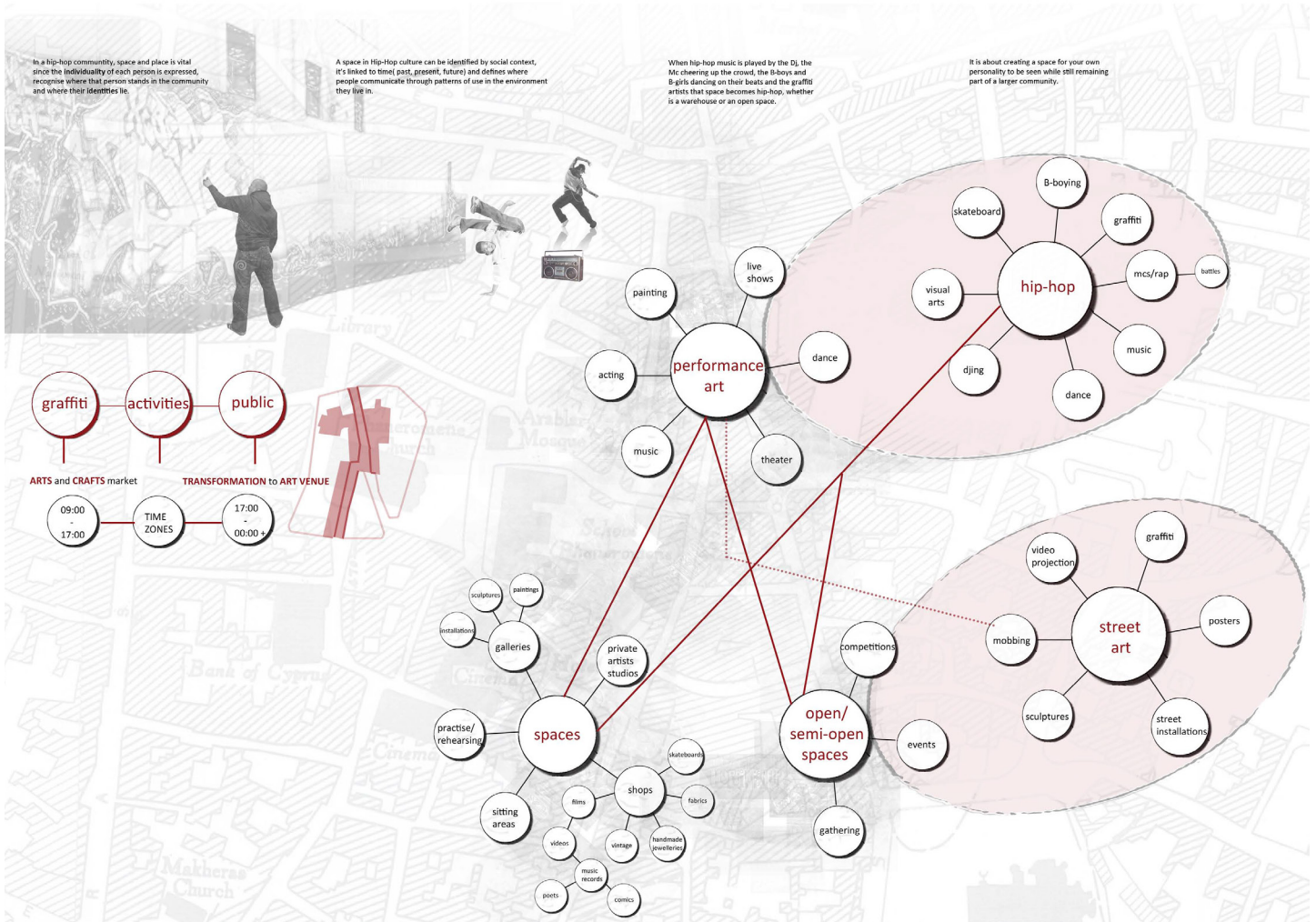
Community helps to form meaning and cultural identity within hip-hop culture.

In a hip-hop community, space and place is vital since the individuality of each person is expressed, recognise where that person stands in the community and where their identity is.

A space in Hip-Hop culture can be identified by social context, it's linked to time (past, present, future) and defines where people communicate through patterns of use in the environment they live in.

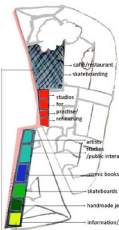
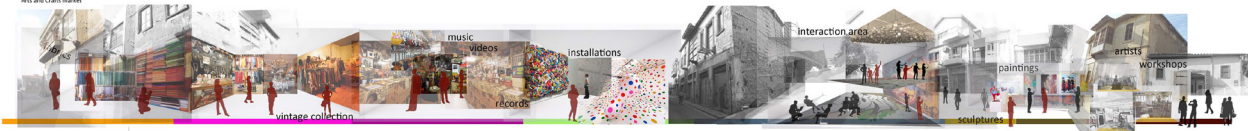
When hip-hop music is played by the DJ, the MC cheering up the crowd, the B-boys and B-girls dancing on their beats and the graffiti artists that space becomes hip-hop, whether is a warehouse or an open space.

It is about creating a space for your own personality to be seen while still remaining part of a larger community.



Exploring proposals

Time Zone: 09:00-17:00
Arts and Crafts market

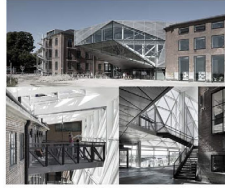


The diagrams show how the site can accommodate a variety of activities taking place during the day time zone and the night time zone. Experimenting with possible location of elements, how they can work together and exploring the interaction of the general public.



Precedents collage on site

The Cultural Yard



A series of combinations have given rise to an interior space that encourages exploration. It develops an **ecological sense recycling of the old to project it into the future**. The glass facade extends to natural light, which brings all the **benefits of the sun and to optimize energy consumption**.

It is a centre for the development and growth of knowledge, placed in an old shipyard at Båstad, Denmark. The Cultural Yard is designed by AART Architects.

It includes concert halls, showrooms, conference rooms, a museum dedicated to the shipyard and a public library and symbolizes the **transformation of the city of Båstad: from old industrial city to modern cultural centre**.

AART Architects has conceived the philosophy of the project by developing a connection between past and present reinforcing in this way the identity of the local community and at the same time expressing an international attitude

AME-IOT Repurposes Shipping Pallets To Create a Transforming Facade



The architect, Stephane Malka tests the **repurposing materials as the best form of ecological design**. The proposal for the facade of student housing in Paris covers the entire street front in hinged shipping pallets to create an articulating skin that provides shade, movement, and ventilation. AME-IOT is characterized by its parasitic and guerrilla design.

This **transforming facade** allows the users to adjust the facade for light, ventilation or shade. Malka believes that ecology and sustainability is not about producing new materials, but in repurposing old ones and describes:

"The real environmental approach consists not in destruction, but in superimposing interventions upon our built heritage. It consists of a new land strategy, unreferenced on a parcel, constructed in a de facto "ecology" of means."

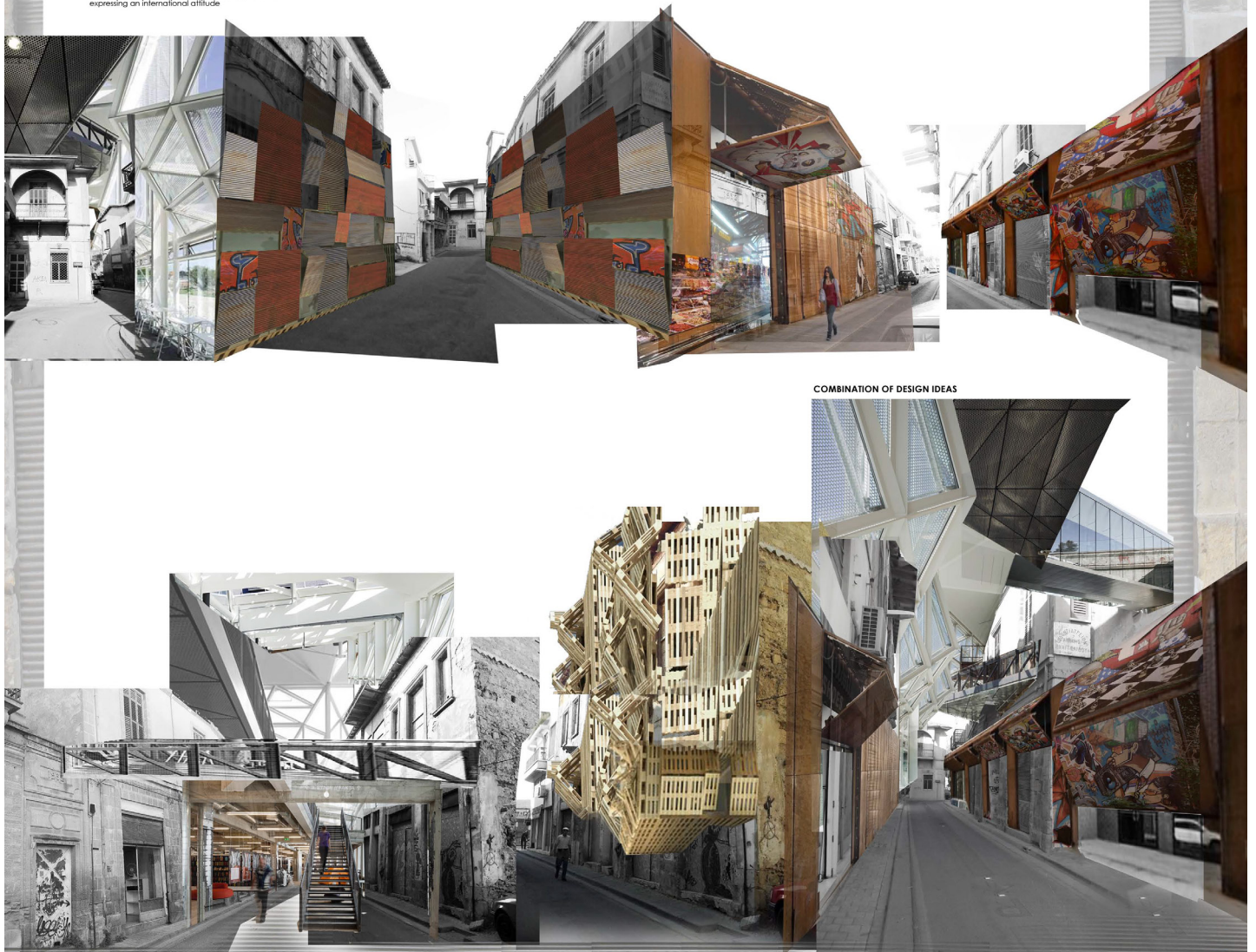
Practical Folding Facade at Wyckoff Exchange Building by Andre Kiskasi Architect



This architectural building was the **abandoned warehouse** that is successfully **transformed** into an iconic building with **practical folding facade** in Brooklyn, USA by Andre Kiskasi Architect.

The building will accommodate a **live music and performance venue**, as well as an **organic market** and a boutique wine shop, all in a long-vacant warehouse. The building features a practical **concertina facade** both with industrial and **artistic design**. The live pairs of moving facade panels create an **ever-changing expression of function and tectonics**.

By day the panels fold up to create awnings for the stores and to shelter pedestrians; by night, they secure the shops behind them, while an **abstract gradient of laser-cut perforations** over **semi-concealed LED lights** makes the panels appear to glow from within.



COMBINATION OF DESIGN IDEAS

Investigating precedents by testing ideas and materiality on site. Folding facade doors are proposed as an extra skin in front of the existing buildings. This is referring to the "transformation" of the site throughout the day.

PUBLIC MARKETS on the URBAN PLANNING

DEFINITION:

Public markets include vendors or merchants who meet at the same location on a regular basis under the aegis of a sponsoring entity that has legal and financial responsibility to oversee operations and, sometimes, structures or facilities to house the market activity.

Public goals:

- give a defined civic purpose to the market activity.
- attracting shoppers to a downtown or neighborhood commercial district.
- providing affordable retailing opportunities to small businesses.
- preserving farming or farmland in the region.
- activating an underused public space, or
- displacing an undesirable use of a public space.

Public markets consciously seek out local entrepreneurs and businesses and therefore offer an alternative to common retail practices.

Open-air market

including flea, craft and farmers markets are the most popular form of markets. These markets seem deceptively simple to open and operate. Yet, they require careful planning and effective management if they are to be **centers of sustainable local economies and community life**.

Market Districts

Public markets build and support the places in which they are found. Truly successful public markets are anchors for entire districts that have a **variety of places to shop, stroll and be entertained**. These districts are places where people want to live and work. Market districts are the most evolved form of markets. When working with districts a collaborative process is recommended so that public markets are better able to coordinate and manage relationships with the district's many stakeholder groups, while remaining at the heart of the district.

Comeback of Public Markets

Cities that preserved their public markets have brought new life and vitality to them. New public market halls have been developed and farmers markets and craft markets have sprung up in cities attracting people back to the public spaces of their downtown and neighborhoods.

A successful market is defined as one that is:

- linking a complexity of aspects.
- succeeds in economic, social and urban aspects and
- can sustain this success over the long term.

Types of public markets:

Open-air market

Public market halls

Market districts

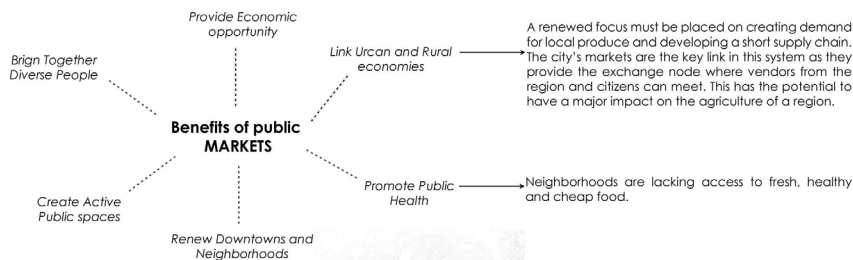


Because **market halls** are challenging to develop and operate successfully, often a **phased approach** is recommended to making these markets work as successful public spaces.

Today's markets can offer a wide range of forms, such as a combination of indoor and outdoor facilities, event driven markets which is cost effective and can still feature a critical mass of product to make the market a real public attraction.

Potentials for a successful market:

- a good location
- a good retail location
- a sense of place.
- a broader urban strategy that has anticipated and provided for nearby activity, whether economic, civic, or recreational and that knits it more closely to its community.



Sense of community and local ownership and pride

Markets were historically social crossroads, places where the first towns and cities sprung to life.

The current location of my proposal was the economic, social and cultural center of Nicosia before war.



Today there are still vibrant community centers where friends and strangers mingle and meet. People enjoy sociable conversations four-and-a-half time more often at a farmers market than in a supermarket.

Markets can help build community because they are about all things local. **They are developed from the community's needs** and are operated by community members. Their relationship to the community makes their markets' value priceless because of the sense of pride they have instilled in the neighborhood.

Markets act as community anchors as they provide a way to bring people together, anchoring a community around food and place.

Mixture and Variety in a Market:

- Internal Competition:** balances quality, variety and prices
- Owner Operated:** customers like dealing with the boss
- Choice:** people love to compare
- Different Price and Quality Levels:** serves multiple tastes and income levels
- Right Vendors:** vendors who love markets as a way of life
- Innovate:** keep the customer engaged
- Local:** consumer demand for local products
- Balance:** classic merchandise but always a bit of the new
- Clarity:** stall by stall specialization works best
- Turnover:** eliminate things that don't work

Mission:

- Intent:** set clear goals
- Create New Opportunities:** low-cost entry for entrepreneurs
- Self Sustaining**
- Nurturing Vendors:** support for farmers, immigrants, fledgling entrepreneurs
- Socialization**
- Community Health:** healthy food at low prices
- Local Culture:** the town square for a community
- Create a New Frontier/Paradigm:** self-determination for local economies
- Make People Happy**

Right Public Spaces:

- Sense of entry:** the market as oasis
- Seating:** an opportunity for rest, chit-chat, snacking
- Maintenance:** key to ongoing public enjoyment
- Shade:** provide comfort in all seasons
- Things to Look at:** other people, retail activity
- Art:** aesthetic connection to a place
- Formal and Informal Qualities:** do not over program or over design
- Welcoming:** make sure everyone feels at ease
- Flexibility:** able to sustain many activities

Right Connections

- Reflect Community:** a symbol of community identity
- Partners:** involve other organizations whose mission overlaps
- Public Transportation:** easy to get to
- Bring Neighborhoods Together:** linking different communities
- Bike Trails/Greenways Retail:** mutual benefit with nearby stores
- Housing:** a built-in customer base
- Local Economy:** use the market as a hub for local revitalization
- Sense of 'Giveback':** demonstrate how market strengthens local connections
- Cross-Cultural:** great venue for sharing foods, ideas and stories

Strengthening the complex web of exchanges and interactions that go into **producing, buying, transporting, selling, cooking, and consuming food**, has the potential to help keep the money generated by these transactions in the region, creating place-based jobs that strengthen local communities.



The Union Square Greenmarket in Manhattan

founded in 1976, has become the flagship farmers market in the Greenmarket network, featuring up to **75 regional producers** and **60,000 visitors** daily during peak season. At the market's beginnings, Union Square was home to less reputable businesses, and often drug dealers were the only people making money.



Urban factors for MARKET development

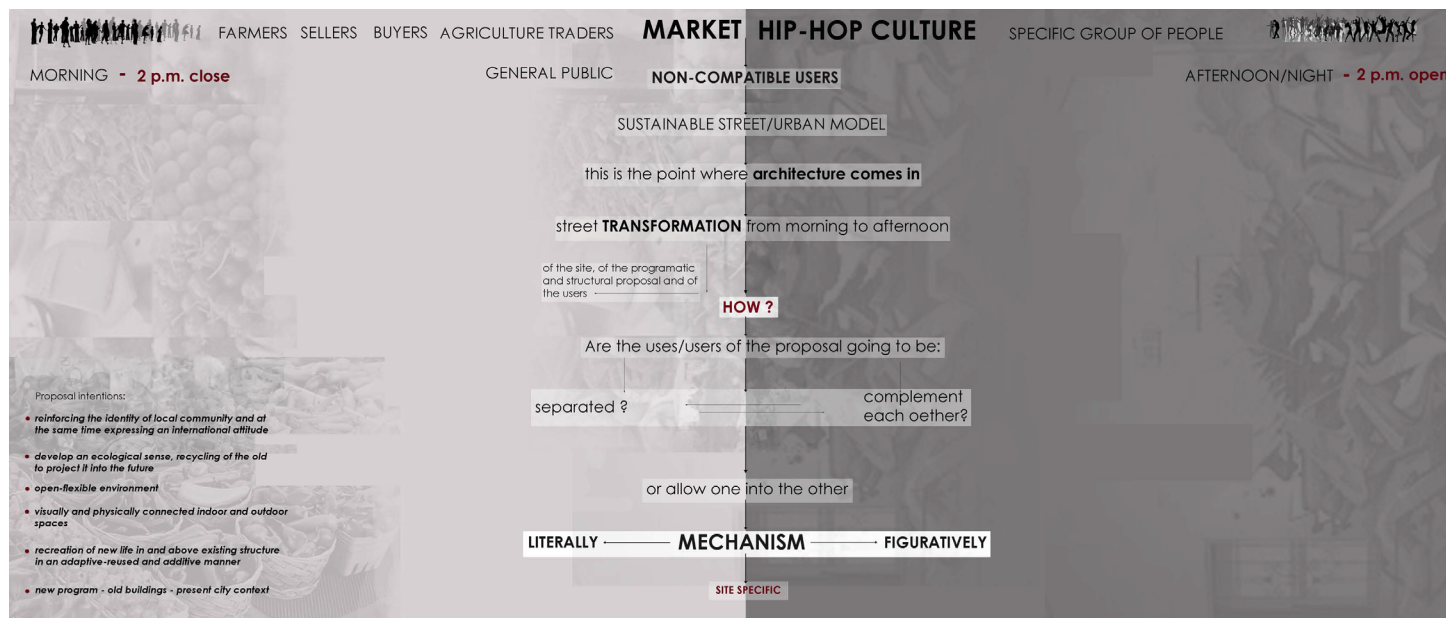
The diversity of activities and users grows and grows over time. Fish attract fish and **people attract people**: as more and more vendors set up in the same area, **the destination becomes even more vibrant**. The right mix of "old tires" attracts local restaurateurs and retailers and creates a comfortable, welcoming, human-scaled space. A critical mass of vendors attract crowds which attract other vendors.

Location Visibility Accessibility:

- walkability, parking, ppt
- Navigation and orientation**
- Adjacencies:** restaurants, retail, housing, offices
- Sense of entry Infrastructure Shade:** provide comfort in all seasons
- Seating:** an opportunity for rest, chit-chat, snacking
- Maintenance:** key to ongoing public enjoyment
- Aesthetic, connection to a place**
- Flexibility**

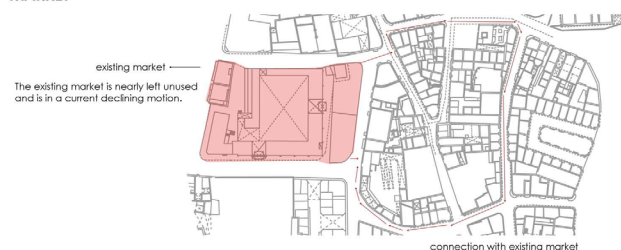
Visibility

- Connectivity/ Accessibility:** not cut off through main streets
- Confluence:** places where people naturally come together
- Support of nearby businesses:** retail and restaurants
- Traffic flow**
- Diversity of related food activities**
- Support of NGO's:** who support urban development



2 users

MARKET



A new market will reinforce the old one and will bring more people to the site. It will bring rural farmers closer to the people. Family farmers could produce and deliver their food to growing city populations. Therefore the new proposal will give more opportunities for farmers to sell their wares and for consumers to buy locally produced food directly from growers.

Farmers' Open market:

• **Year-round indoor-outdoor farmers market**, wholesale food distribution, commercial processing facility, business development, local food advocacy and will also push the form when it comes to **sustainability**. Farmers' markets are communal spaces in which multiple farmers gather to sell their farm products **directly to consumers**. Farmers may have to pay a fee to participate, and must usually transport their own farm products to the farmers' market site.

• A market like this could be at the center of a sustainable food policy for a city

A Local Food System:

a method of food production and distribution that is geographically localized. Food is grown and harvested close to consumers' homes, then distributed over much shorter distances. In general, local/regional food systems are associated with sustainable agriculture.

Local food: refers to food produced near the consumers. Plenty of local food is produced according to the highest sustainability standards. Local food systems value a shorter distribution distance between grower/producer and consumer.

Sustainable/Local Food Distributions: Local food production-distribution networks often start on smaller, sustainable family farms. Farm products are transported over shorter geographic distances, generally processed either on the farm itself, or with smaller processors. Sustainable/local food distribution networks rely on two primary markets: the direct-to-consumer market and the direct-to-retail, foodservice, and institution market.

The direct-to-consumer market is currently the most established sector of local food distribution. Farmers sell their products directly to consumers, rather than through third parties, such as grocery stores.

Local Farmers' Products:



ART VENUE

Art is a form of visual interpretation of our personal inner world and could be a **painting**, a **sculpture**, could be **music**, **dance**, **theatre**, **photography**, **installation** or a **video**. A combination of these kind of arts can create the **art of conversation**. There is an exchange of ideas, knowledge and emotions that promote **socializing**. Users can identify with the space/place and start having the feeling of **belonging** somewhere, in an art community. People and artists can **experience site** through the actual exhibits, the display of the artwork, sharing ideas with each other either relevant to the art world or not or involving in day to day workshops creating a bond with the place, the work and the community.

A way to **bring people in and contribute to the revitalization** of the street (open or enclosed space) is by offering autonomy to all users and keep the community system as open as possible either of the **formation of paths**, the **formation of the display or performing space**. The art venue can provide the tools necessary to evolve, engage and pursue even by just observing.

Organising events and putting **diverse people to shape a place**, **shifting tasks while events take place** create social interactions and exchange each other's ideas.

Community-based art can contribute to place-making. Artists are expert at **uncovering**, **expressing** and **re-purposing** the assets of a place from **building and public spaces to community**.

Adaptive reuse of old buildings value the opportunity to **remake the space**.

Artists provide entrepreneurial strength to the neighbourhood and the community and through their activities can contribute to **local economic development**.

Art exhibit **attracts visitors** to a place, community, while it allows **local people** to be exposed to **creativity** or even showcase their own art, and the process of organising these events, builds **critical social connections** and civic capacity.



It is created as to make the individual feel special and belong to it as he/she creates something in it. Places are created to empower communities while to be used by people for work for the establishment of their individuality and as an emotional connection through engagement and participation.

Art stimulates thinking and develops a **wider vision** of things that people may not realize before. It promotes the understanding of personal capabilities and it broadens the mind.

People develop and mature through art. The essential purpose of a sustainable art community is the exchange, the sharing and the development of ideas and concepts so that **people can become the artists of the community and the community becomes their artwork of expression and interaction**.

Strong sense of **enclosure** and an **aesthetic** sensibility on the part of the observer. The spaces around and between buildings function as meeting places and are the focus of a variety of social and commercial activities.



2 mechanisms

MOVABLE COMPONENTS/FURNITURE: in and out of the space provided

Create pathways, points of interaction, transform movement inside and outside the space.

Inform the general public what it will find in the site.

DISPLAY MARKET'S PRODUCTS



TRANSFORMING FACADE: Creates a contradiction between the traditional architecture of the site and the new interventions.

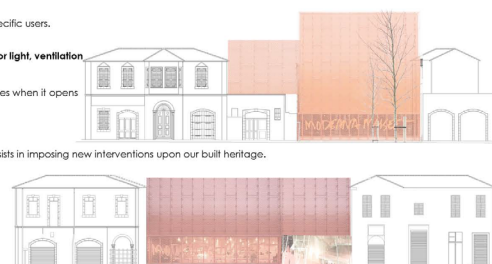
Distinguish the two different uses.

Introduce new **building skin** for the specific users.

Allows the users to adjust the **facade for light, ventilation or shade**.

Movable skin which creates new spaces when it opens and closes.

The real environmental approach consists in imposing new interventions upon our built heritage.





CONNECTION OF SPACES And The Two MECHANISMS



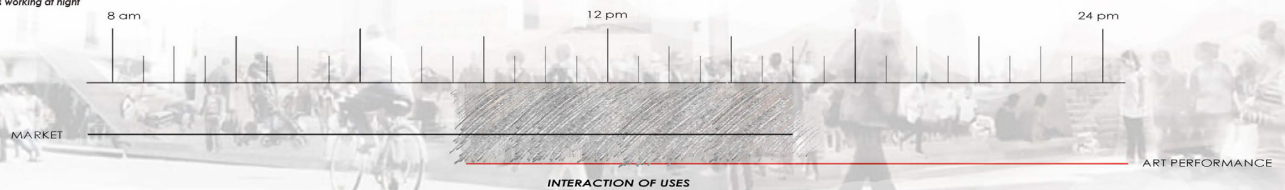
TRANSFORMING A DECLINING STREET INTO A VIBRANT CORRIDOR THAT EMBRACES ITS HERITAGE AND PROVIDES HOME FOR NEW USES



INTERACTION OF USES



scale: 1:2



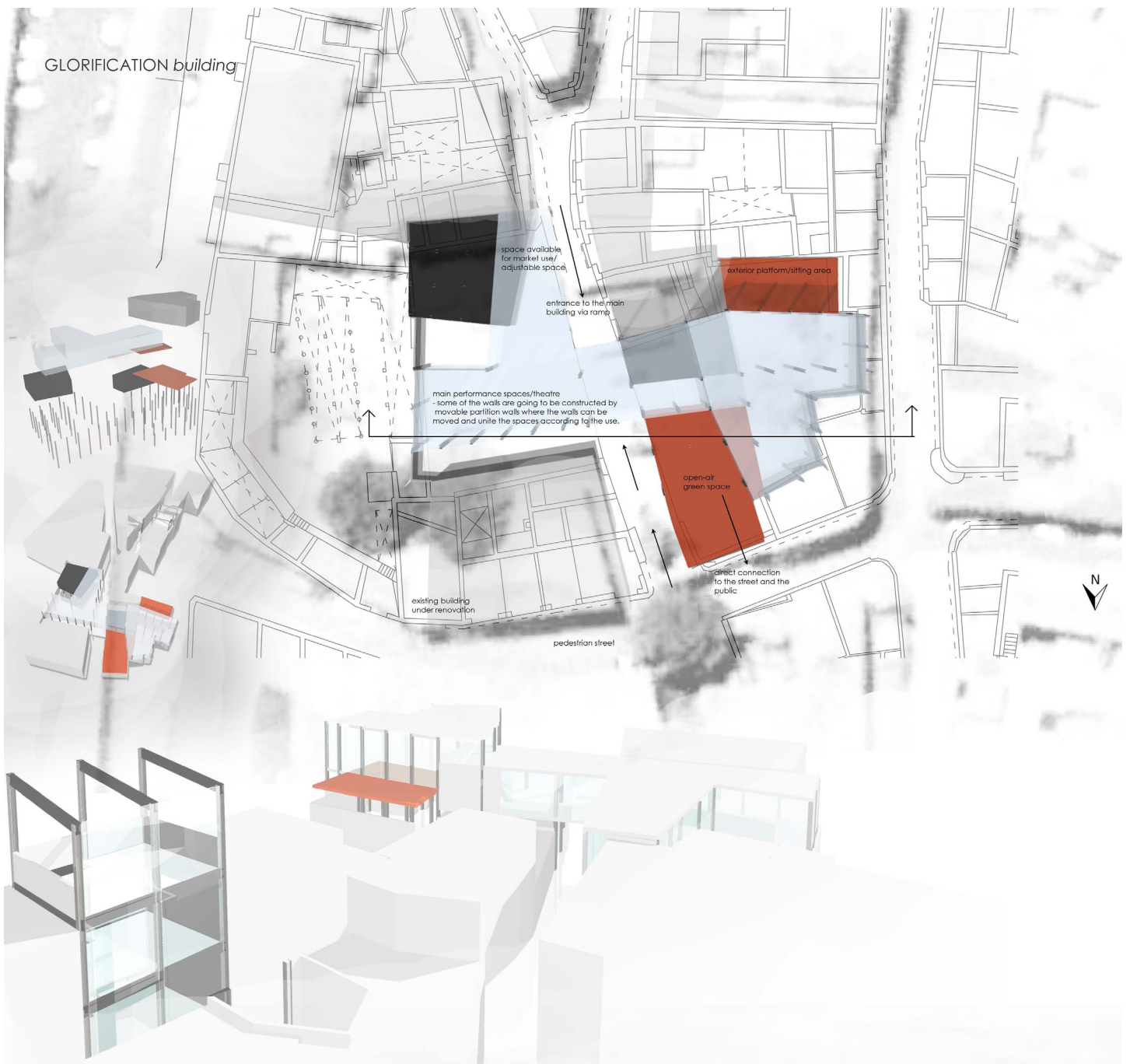
USERS: AGE ESTIMATION

30+

10 - 30+

20+





MATERIALITY

The heritage of a space/place is very important. It describes the physical and environmental characteristics of a town and identifies the elements that help define the town's character and the key elements of the townscape.

Buildings through years lose their essence and their primary use. The result of this can lead to abandonment or demolition. The new in old is an amazing and effective way of maintaining the heritage but also at the same time promoting the contemporary. The additions or the interventions to the old should be carefully and respectfully adjusted. The difference to recognize the **new in old** should be obvious but at the same time **the one will complements the other**.

ABANDONMENT : Aeschylus Street



There is a fine balance between architecture and humanity. The buildings we design directly influence the way in which we live and manipulate the way in which we engage with our social values, educational, commercial and spiritual needs, even our appreciation of the arts.

New buildings are built to facilitate our **social development** but more often it is the existing buildings which are re-shaped.

The awareness and the principles that are related with the **physical and human features** of an area only happen over time and the perception unique aspects of a place is not only about the specificity of place but the collected **history** of the place through the human practices and **social relations** that are connected with it.

Heritage must kept alive therefore the history of the place will sustain.

- Take advantage the existing architecture
- Recreating old buildings from another perspective, from another point of view.
- New interventions can **intervene, re-activate and regenerate** the space and the building, by giving **new uses and new users**.



Tradition is a very important concept, because this includes all the remarkable creations of the past. So **traditional architecture** is a part of our history, and is revealing customs from different storylines.

The **construction** of the buildings was more **sustainable** those days rather than today for the reason that the **materials** that they used were local materials that were **found in their area such as wood, stones, reeds earth**.

- Investigate the traditional architect and combine it with the contemporary, learn from the past and invest in the future.

Materiality is the most significant element that reveals the **time period** and the **character**.

The new materials in old means the opposition, shows what is changed or added.

The materials create the space and **reveal** time, age, user, use, feelings, memories, senses.

Investigation of different **case studies** that **traditional** architecture is used in **cooperation** with the **contemporary** architecture. Most of these cases are studies of renovation since renovation is a process of significant repair or modification that **expands the life of a building**. One of the trends today is towards extensions and sometimes the new structures are different from the original structures.

- Making the past new, creating a bridge between the old and the modern, yesterday and today.

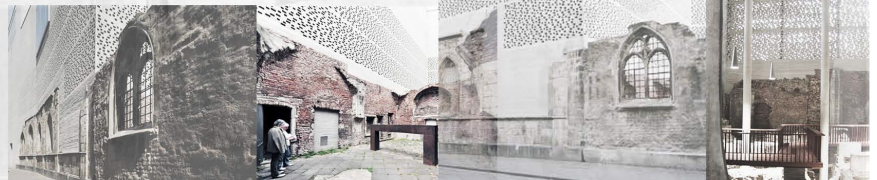
Kolumba Museum : Peter Zumthor

the museum houses the Roman Catholic Archdiocese's collection of art. Zumthor's design delicately **risks from the ruins** of a late-Gothic church, **respecting the site's history and preserving its essence**. "They [the Archdiocese] believe in the **inner values of art, its ability to make us think and feel, its spiritual values**. This project emerged from the inside out, and from the place".

Zumthor, consistently mindful of the use of the **materials**, and specifically their construction details, has used grey brick to unite the destroyed fragments of the site. These fragments include the remaining pieces of the Gothic church, stone ruins from the Roman and medieval periods.

The **facade of grey brick integrates the remnants of the church's facade** into a new face for the contemporary museum. Articulated with perforations, the brick work allows diffused light to fill specific spaces of the museum. As the seasons change, the "mottled light shifts and plays across the ruins," creating a peaceful ever-changing environment.

"you feel that the project was started from the inside, from the art and from the place."



Dovecote Studio : Haworth Tompkins



Embedded within the shell of an abandoned building, the firm responded to the existing conditions with a touch of sensitivity, **uniting the old structure with the new aesthetic**.

The new studio builds upon the original industrial feel on the campus and almost seems to gracefully grow from the old.

The structure is understood as a separate structure, yet **complements the existing shell** with its rust-red shade almost matching the red bricks.

Functioning as an **art studio**, a large north window provides perfect **lighting conditions for the artists**. The studio is flexible enough to be used by artists in residence, by musicians as **rehearsal or performance space** - or even for temporary **exhibition space**.

The new structure was built next to the ruin and after it was complete it was craned inside. The structure has pitched roof and is made by steel and the interior by plywood.



Salt Museum : Malcott Roussey Architectes + Thierry Ghez

Transforming it into a monument to the history of local production with the aim of **restoring its original central importance**, not only symbolically but in the city's urban layout. Recently made a UNESCO World Heritage Site, the site is intended not so much as a museum of salt but an open-air museum of local history.

The project **links the goal of protecting the salt warehouses with the goal of revealing their symbolic importance for the city**, which translates into a **restoration to preserve the complex's original architecture with declared modern additions**.

- avoiding covering the historic walls saturated with salt so that they could continue to breathe and thus be preserved, the museum project was kept separate from its context right from the start, creating an **additional interior within the interior of the building** containing the museum itinerary and **filtering spaces for links between different levels**.



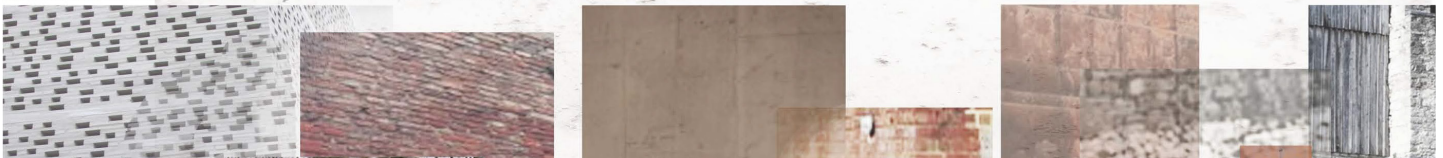
Use of steel is a reference to the other building : chose the material to act as a link with the museum, **improving the unity of the two buildings for different uses**: three of the four walls of the casino are made with a double facade, in which the internal glass structure is protected by a decorative surface made up of steel sheets, all different, bent as if they were lightweight curtains but actually rigid, creating a **strong contrast** with the other building, compact and closed-in.

- contrasting strongly with the broken-up old stone walls of the salt works, **reveals the architects' work and their philosophy of restoration** which attempts to transform the complex from a historic heritage building to a city monument.



CONTRAST

ORIGINAL STRUCTURES / NEW MATERIAL INTERVENTIONS



SITE TRADITIONAL - ARCHITECTURAL FEATURES

Reasons for the existing condition of the site:

The old town of Nicosia is full of old buildings which symbolize the history of the island, the different conquerors, that passed through Cyprus at different timelines and influenced the architecture of the island. These buildings stand for who we are and it is our duty to keep them safe and not destroy them due to modernism.

The Old Town of Nicosia is surrounded by the historic Venetian walls, and in old times it used to be full with life but now is suffering from marginalization, full of houses that are falling apart. In overall the atmosphere of the Old Town is being dominated by a **feeling of abandonment**.

The "green line" divided the walled city, intensify the problem since literally divided in two historic center, causing problems in the city itself and its residents forced to leave their homes. Gradually, the old city, which once was full of life and commercial activity, abandoned by residents.

Severe signs of abandonment and demolition :



ARCHITECTURAL FEATURES OF THE SITE

The traditional architecture of the site is characterised by its significant features influenced by Byzantine, Gothic, Venetian, Ottoman and even the British colonial architecture.

The planning of the old city was the result of *Illestyle* : narrow streets with continuous housing construction. The houses that exist today are buildings from the late 18th and 19th century.

Their plan is also evidence that the architecture combined two worlds, East and West. Greek, French, Turkish and Venetian details all blend Cypriot expression.

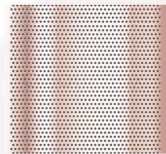


MATERIALITY OF TRADITIONAL ARCHITECTURE ON SITE

Buildings were constructed using sandstones, mud brick and wood. The mud brick was made of straw and clay. The roof was made of reeds and heavy wooden beams. These wooden beams were mainly found from olives and oak trees.



NEW MATERIAL INTERVENTIONS



Perforated metal cladding which can be either stable or movable according to time and use. This material will mainly used for the art performance spaces. It will add material contradiction to the site, the perforated facade will offer visual depth interesting lighting qualities.



The new interventions either on the existing buildings or for the new design proposal will be made out of metal structures. This metal structure in many cases will be left uncovered revealing the difference between the old and the new construction development.

SPATIAL RECONSTRUCTION OF THE EXISTING BUILDINGS

NEW INTERVENTIONS ON THE EXISTING SKIN OF THE BUILDINGS. NEW AND BIGGER GLAZED OPENINGS WILL BE INTRODUCED. MAKING SPACES LOOK BIGGER. ADDING LIGHT, SHARE VIEWS WHILE TRANSFERRING THE STREET MOTION INTO THE SPACES

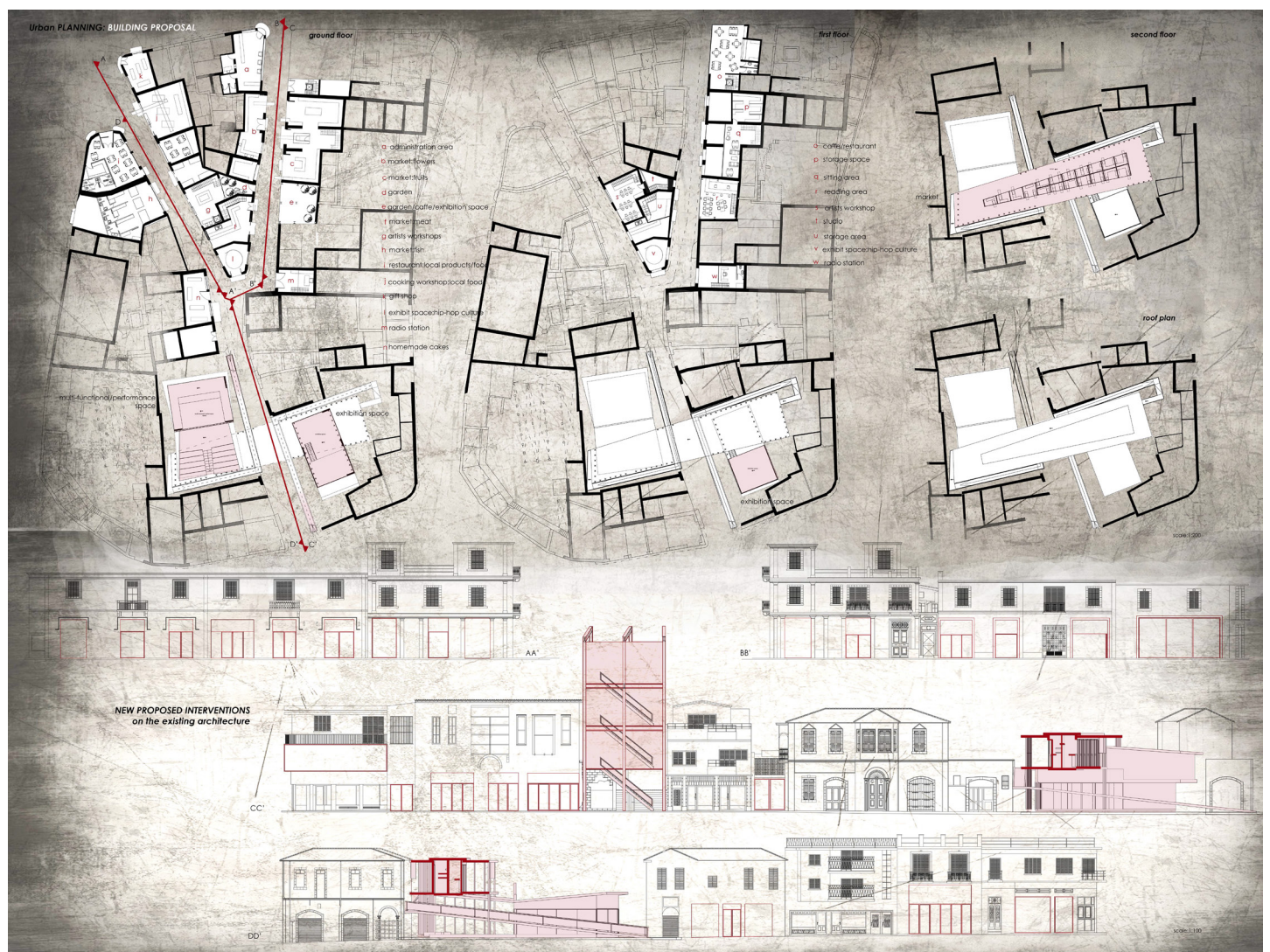


The Old Town, the historic center of the capital, is fading daily, with many problems grow - traffic, **lack of green spaces**, difficult living and other problems. The main objective was to **get new life** in the area, creating a center with very strong character who would combine commercial and cultural activities. The basic purpose is to give a real example to **rejuvenate** the site and a guide to how the old city should be rebuilt protecting in this way the architectural character and tradition.



The new usage of the building will be something that is missing from the area and in this way helping the area to attract more people.

Possible usage of the new structure between the existing one is sitting area/coffee, green area/cultivation area

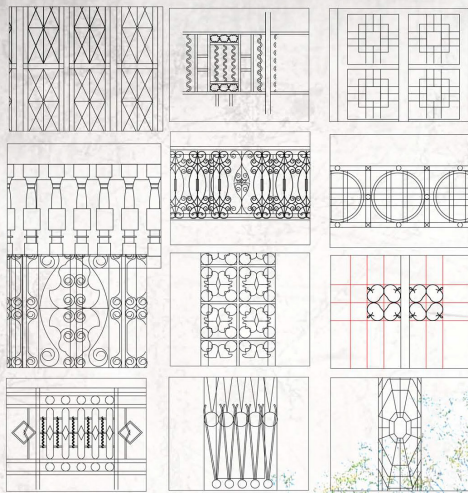






Testing Building Proposal : parameters of testing

Existing Building Ornaments:



Building Proposal:

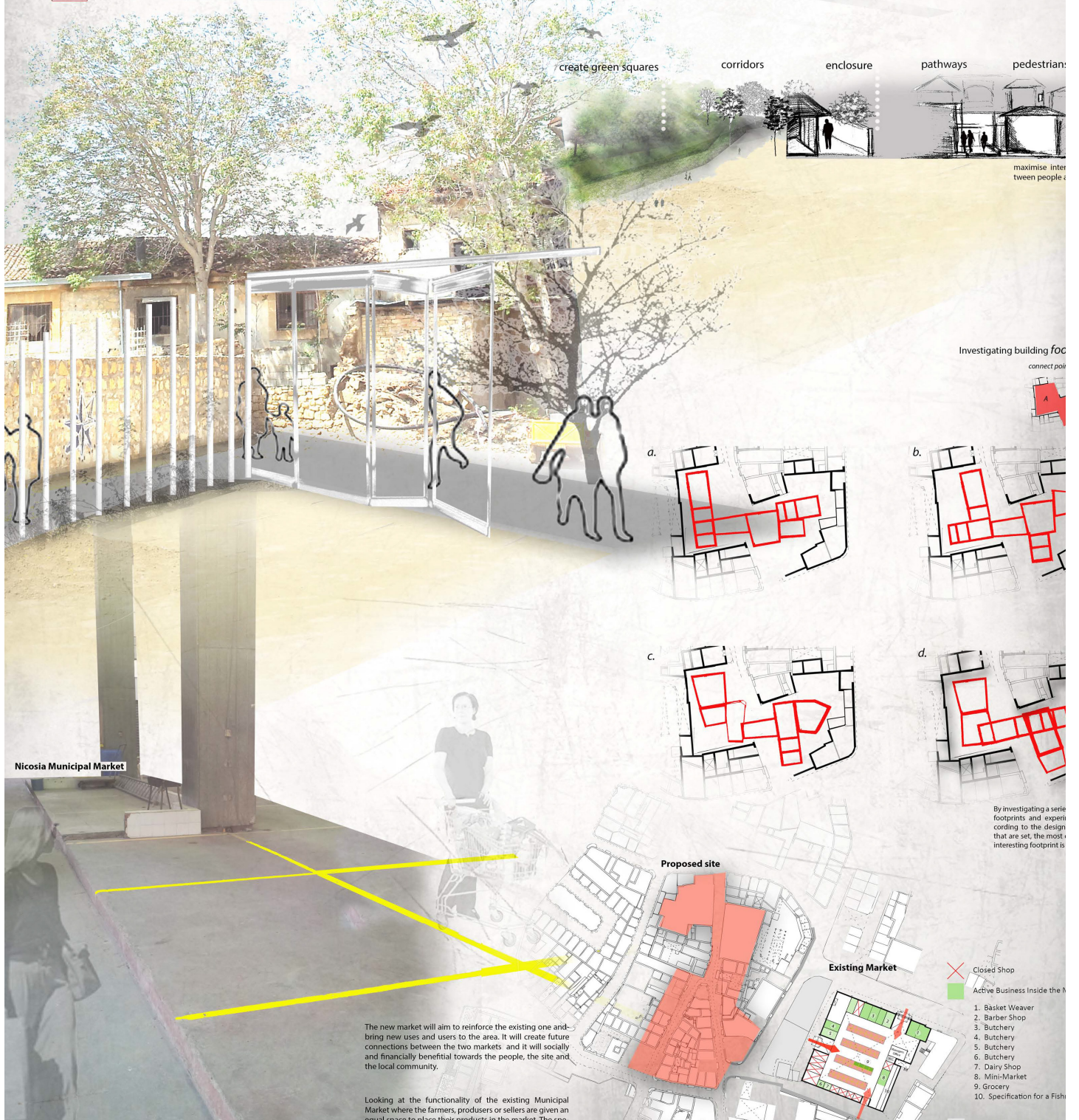
The traditional buildings of the site are already being decorated with beautiful ornaments. The new design proposal will be made out of simple structures.

Thus, the new proposal will embrace the existing buildings without burdening the site and its existing environment.

The new proposed, multi-functional spaces that will be used by artists, performers, dancers and anyone else who wish to intervene in the ART Venue will be inspired by the existing spaces of the site.

Therefore the shape and size of the new spaces will be referring back to the existing buildings of the site.

The new spaces will be transformable, made out of movable walls that will be open and closed according to the use and the user.



Nicosia Municipal Market

The new market will aim to reinforce the existing one and bring new uses and users to the area. It will create future connections between the two markets and it will socially and financially benefit towards the people, the site and the local community.

Looking at the functionality of the existing Municipal Market where the farmers, producers or sellers are given an equal space to place their products in the market. The spe-

Investigating building footprints

- By investigating a series of footprints and experimenting with different designs that are set, the most interesting footprint is
- 1. Basket Weaver
 - 2. Barber Shop
 - 3. Butchery
 - 4. Butchery
 - 5. Butchery
 - 6. Butchery
 - 7. Dairy Shop
 - 8. Mini-Market
 - 9. Grocery
 - 10. Specification for a Fish Shop



Design Strategies

the workshop will be open to the public, the administration office will be inviting chefs to show their skills and will be offering cooking lessons using the products provided at the market
working hours: 09:00 - 16:00
cooking workshop: local food

the workshop will be available to the artists signed in the administration. It will provide a space for recreation to artists
working hours: 09:00 until late
communal space/entrance to workshop

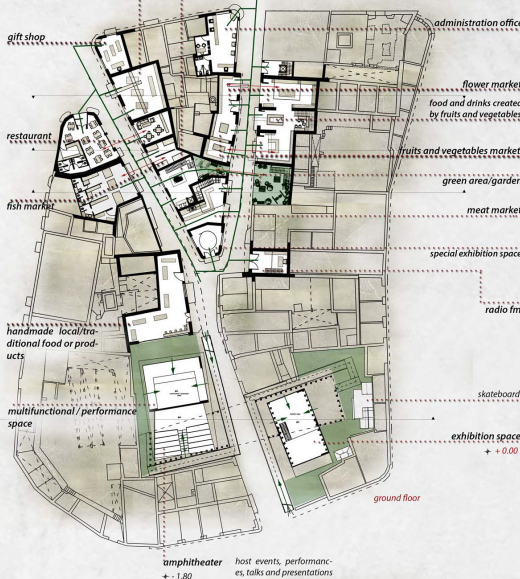
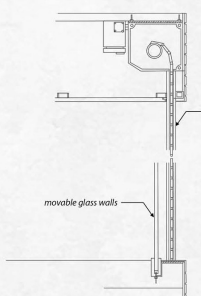
visitors of the site can purchase products created at the workshops of by artists
working hours: 09:00 - 18:00

the restaurant will have a working parameter: use products that the market is offering to serve its food
working hours: 12:00 - 24:00

a fisherman can be either the supplier or the seller
working hours: 07:00 - 18:00

participation will be organised by the administration office
working hours: 09:00 - 18:00

extra exterior skin, mesh/perforated steel will open and close according to the visibility needs.
made out of movable glass walls that will open and unify the interior space with the exterior. This space can host exhibition, meetings, presentations, activities and festivities.
working hours: 09:00 - 18:00
working hours: throughout the day according to the use

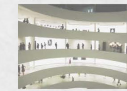


green areas created
movement/access to spaces
program connections

it will organise the uses and users of the site, the aim is the efficient function of all the uses throughout the day on behalf of the local people and the community as a whole
working hours: 07:00 - 16:00

this will be applied to all uses of the market in terms of organisation and order

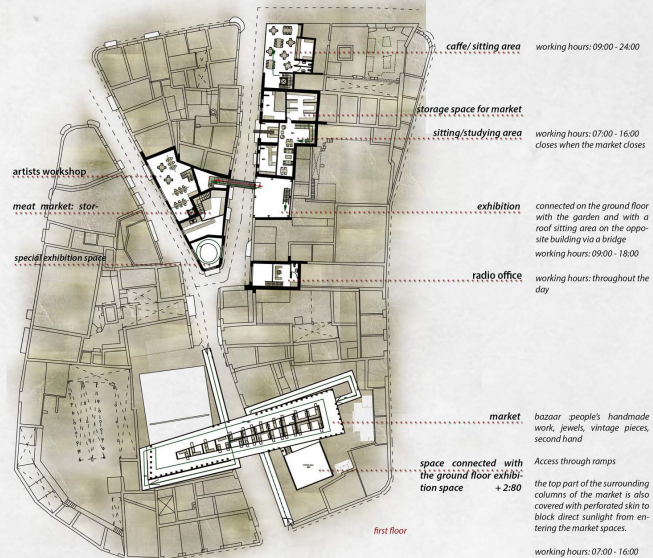
(REF: Guggenheim Museum by Frank Lloyd Wright, movement)



space available to sellers or producers, the time period for each one who is interested will be determined by administration according to the demand and the number of people interested.
working hours: 07:00 - 16:00
place to relax and enjoy, the one working as an open-air passage inside the existing buildings and the second one, on the right, leads to an exhibition space
it will be open during the day for visitors and their will security for the exhibited work.
advertise about the activities take place at the site, let people know about offers and events, and listening to music
working hours: throughout the day

outdoor activity
exhibits a large range of art work like installations, street art, videos, sculptures, graffiti, paintings, exhibitions can be arranged by the administration
working hours: throughout the day

steel columns
100 x 100 mm



space available to sellers or producers, the time period for each one who is interested will be determined by administration according to the demand and the number of people interested.

"Folding skin"

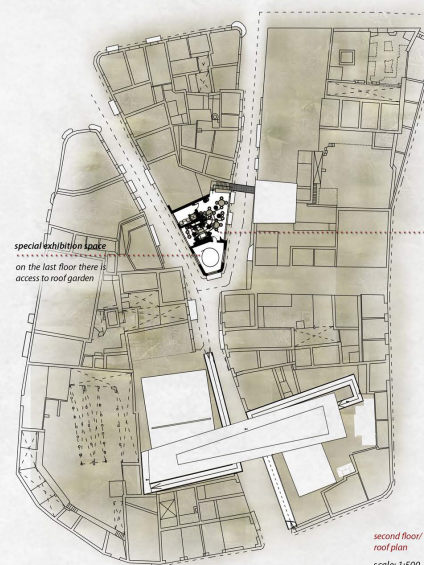
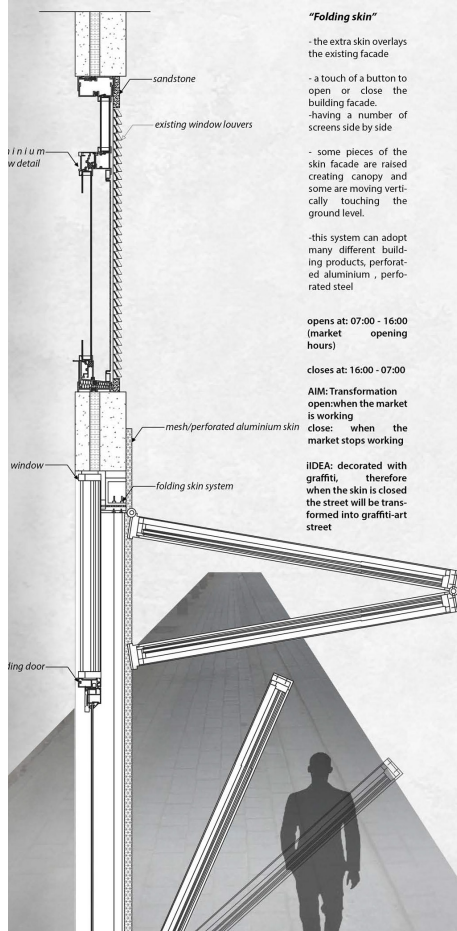
- the extra skin overlays the existing facade
- a touch of a button to open or close the building facade.
- having a number of screens side by side
- some pieces of the skin facade are raised creating canopy and some are moving vertically touching the ground level.
- this system can adopt many different building products, perforated aluminium, perforated steel

opens at: 07:00 - 16:00 (market opening hours)

closes at: 16:00 - 07:00

AIM: Transformation open when the market is working close: when the market stops working

IIDEA: decorated with graffiti, therefore when the skin is closed the street will be transformed into graffiti-art street



Street TRANSFORMATION / night N' day





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Art and the Community: Transforming a Declining Area

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Bridging Diverse Cultures within the Abandoned Buffer Zone of Nicosia

Incremental Revitalisation: Sopaz Abandoned Industrial Building

Adaptive Reuse: Industrial Heritage of Carnayo

Adaptive Reuse: Verengaria Hotel, Prodromos Village

Senior Living: Multigenerational Cohabitation Care Development

Perception of Space Through Senses: Multi-Sensory Living

Architecture and ecology: Towards Symbiosis at Aliko Salt Lake

Building Blocks for Social Sustainability in Nicosia

Walled City of Nicosia

Move to the End

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Live Streaming-Connecting Cultures

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Multi-One Food Network

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Agios Mamas Refugee Estates in Nicosia

Multifunctional Temporality

Safe Visibility

Linking Through Appropriation

Red Path

Interaction-Installation-Movable Platform

Enlightenment

Nicosia Ledra Palace Crossing

Green Design for Diversity

Wide Open Spaces

Feel The Moat

Participants

Editors

The Architecture of Re-Unification: The Case of Nicosia

by Margaritova Anna

Introduction

The aim of the project is to understand the patterns that led to the physical segregation of the capital of Cyprus – Nicosia, analyse the impacts that this has on the political, social, urban and economic development of the city and provide evidence on why such partitions are unsustainable and disrupt the social and urban fabric of the historical core of the city.

In order to comprehend the nature of its segregation, with its physical and non-physical partitions, it is vital to look at it from a historical context; through the emerged with the emergence of early urban centres along with the first defence systems, and discover how such practises have defined citizenship, collective identity and security.

An insight on other works (projects, reports, analysis) on the same subject will be provided as to establish the common factors upon which others have proceeded in their attempt to provide a solution to the division of Nicosia and in relation to the expertise of urban and architectural analysts.

The analysis will result in the development of strategic suggestions and procedures for social and urban repair by bridging communities, establishing social and urban policies, ensuring public welfare and security in the aim to transform Nicosia into a healthier, contemporary and sustainable city.

Why a Buffer Zone?

The Buffer Zone is consisted of two borders, located on each side of the two communities' territory and separated by an in-between sector called the Buffer Zone, which is being constantly patrolled by the UN. The border in South Nicosia (Greek Cypriot Sector) is represented by temporary materials such as barbed wire, rusted oil barrels, sand bags and corrugated metal sheets. The border in North Nicosia (Turkish Cypriot Sector) is more solid, with masonry walls up to approximately two metres high at several points, making the border more permanent. How is this translated?

Reasons lay in political convictions, social perception, meaning and function of the borders. The Greek Cypriots consider the border as a violation of their freedom and territory, they did not request it and therefore believe that it is illegal and that it will, one day, be abolished. The temporary materials reflect these intentions and perceptions since they can be easily and almost without any effort, removed. The border is more of a screen, a frame rather than a rigid, fixed construction. For them this is a line, where things are terminated (Papadakis, 2006), (Doratli, 2009). For the Turkish population, the

border signifies protection and the boundary of their territory, their “true home”, thus it represents the beginning of things and most of them feel secured within their rigid walls (Papadakis, 2006).

Nicosia's BufferZone

The Buffer Zone in Nicosia resulted after the events of '74 on the island. The establishment of the Buffer Zone signalled the final stage of segregation between the two major ethnic groups in Cyprus, namely the Greek Cypriots and the Turkish Cypriots. To better understand the matter and the reason for this arrangement it is worth mentioning, briefly, the cause of events that have played a determining role in the final configuration. The Buffer Zone in Nicosia underwent three major transformation phases, with '74, being the final and long lasting stage.

The period between '55 and 58 can be described as a period of escalating tension between EOKA fighters, the British authority on the island and the paramilitary Turkish Cypriot organisation TMT deployed by the British (Calame, 2009). The Mason-Dixon Line or otherwise the first generation barrier, was installed in 1958 and although having as a purpose the prevention of violent episodes, it was permeable and people could cross it either by foot or vehicle.

Towards the end of '63 the interethnic violence reached its highest point with many civilian casualties and new protection actions needed. The new measures requested a new enhanced barrier, which had to be more effective. On December 29, 1963, the Green Line was officially established, that constituting of two borders and a large neutral zone in-between. In '64 UN peacekeepers arrived, at the request of the Cyprus government, in order to help maintain the status quo by protecting and preventing incidents within the Buffer Zone (Calame, 2009).

The new border eventually allowed pedestrian and vehicle crossing although the public had to pass through checkpoints and identity verification. The same practice was established in Berlin between the years 1952 – 1961, up until the border was formally closed. (Calame, 2009)

In '74, the former border of the Green Line was replaced by a new “heavily fortified” frontier, officially known as the Buffer Zone. Over the years, starting from '65 up until '74, large demographic changes took place as an outcome of conflicts. The Greek Cypriot population that used to live in the north sector of the city left their neighbourhoods for security reasons, as did the Turkish Cypriot population since it was safer to live in ethnically homogenous areas.

The essence of the Buffer Zone is supplemented by the enclosure of the peripheral medieval walls of the old city. The fact that the Buffer Zone runs along the central axis of the "old town", divides the historical core of the city up until today. The historical walls once functioned as a defence system and traffic regulation method, with its gates acting as checkpoints. Over the course of history, population growth as well as the urbanisation of the city, necessities changed as did the function of these structural devices. Currently, their function is limited to symbolical icons for historical urban prosperity thus having a monumental value. The prior functions of the walls have been transferred to the pre west-east axis thus accommodating passage and acting as a threshold.

The pure geometry of the medieval Venetian walls has been distorted by the 4.5km division line, the no man's land, a term for defining the prohibition of all kind of border crossing, running through the once prominent main artery of the city, the east –west axis, which once was the commercial area or the heart of Nicosia, literally and metaphorically. Remarkably, this axis has always been the one dichotomising the core of the historical city, initially acting as a natural barrier by the Pedieos River, with several bridge-crossing points across its length. During the Ottoman rule this dried river bed was utilised for new residential, commercial and infrastructure projects and became the area of main commercial activity, while the British later covered the river bed turning it into a main traffic artery from east to west. The current position of the Buffer Zone in old Nicosia is not a random choice but rather makes use of the existing axis that ironically has always played the role of a unifier and divider.

Its significance is due to the fact that the area encapsulates many structures of architectural and environmental value either because of the typology, the implementation of sustainable strategies or the style of the design and the richness of the architectural details. The Buffer Zone occupies 14,80% of the land of the city with a total of 238 abandoned buildings. Their initial function as residences, commercial and industrial units has been altered by military needs thus becoming bunkers, security posts and passages to assist the course of the border. The voids that have been created from damages of war and time have allowed the formation of vegetation and microorganisms that contribute to the area's biodiversity. The ugliness of the ruins has been covered with wild vegetation, camouflaging signs of conflict and have transformed into a natural habitat.

Doratli, in her article of 2006, stated that Turkish Cypriots are more associated with the wall by having services placed near it, while Greek Cypriots still consider it as "a wall of aggression" (Doratli, 2009). However, recent observations have shown a different image of both sides' notions of the border. Currently the south sector of the walled city of Nicosia is undergoing a radical transformation with upgrades and accommodation of new

services encouraging the public to spend more time there, while the Turkish Cypriot border has become more and more abandoned by locals with the lack of maintenance and infrastructure making it repulsive.

Associations of fear, dissatisfaction, repulsion and pain of Greek Cypriots have been assimilated, not overcome, but more or less accepted. The residents of the area have started to look after the area with the initiation of the municipality to upgrade and maintain the infrastructure and existing urban fabric such as residences and cultural places, an action that aims to attract the public to once again utilise the area, which since '74 was associated with the war and the potential of a new attack. The area, which previously used to host predominantly workshops has now adopted a more social character with new restaurants, cafés and some institutional and cultural places being opened.

In Nicosia the Buffer Zone still affects the urban reality, with both communities having transitioned from previous notions, which is evident in the way the public, nowadays, treats the area around the border. With the opening of the checkpoints in 2003 both communities entered another transitional phase, that of a mutual exchange and somehow collaboration, in terms of border crossing, while it contributed, to some extent, to the abandonment of some prior prejudice. On another hand, the identification control created further frustration and disapproval. Transition is accommodated by a border passage, where one's perception is altered by the encounter of another parallel reality, each disassociated from the other. The overlapping of diverse conditional states of either physical or mental entities is what helps formulate different social landscapes on both territories.

The permanence of the temporary

The concepts of permanence and temporality are very strong in their own terms but most significantly their interchangeable dependence further formulate notions of the permanence of the impermanent as well as the temporary permanence.

Permanence and impermanence are definitions used to refer to the state of things in relation to the parameters of their existence and presence. Nevertheless they incorporate both tangible and intangible properties that may blur their initial character based on either the nature of each object or its perception.

Permanence describes the state of being rigid and eternal thus opposing resistance to time, while impermanence is of a transitional nature, for limited period of time.

Barricades are of a temporary nature and have as a purpose to prevent or repel situa-

tions. Their effectiveness is only guaranteed within a short period, while extending the time limit of their function, may revoke their initial purpose. The imposed psychological aspects of barriers on society is what motivates one to act upon it. Limitation, fear, violation, imprisonment, antagonism, anger are some of the factors involved in the shaping of various behaviours. Having said that, it is only natural that as long as walls continue to generate such attitude they will continue to exist.

Architecture has always been thought to have been of a permanent nature, deriving from the use of materials, ways of construction, purpose, iconic value and for being the solid graphic representation of intangible cultural assets. However, this is not of a standard value. Temporality and permanence are terms more or less interpreted by perception thus ones state can emblemise either of them or both. Architectural elements create place and subsequently define space. The definition of space is not solely limited to the built environment since space is everything that is being occupied. The alteration of positive-negative space and their sequence, rhythm and perspective creates the perception of space in general. Therefore in parallel with a physical wall there is another one created, a mental wall, either identical or a total opposite. Perspective and position define both the intension and the reception of information that make something permanent or temporary.

For example a permanent construction can have temporary effects if seen from a particular position with the particular tools, or other agents involved in the particular contextual relationship. The same logic can be observed in temporary structures, where although of a temporary nature they can generate permanent effects on their immediate environment such as traffic flow, urban voids and structures; for example the Greek Cypriot border. The permanence of the temporary sometimes is evident although it is reflected in the context such as facades, streets, civic places and social habits.

Conclusion

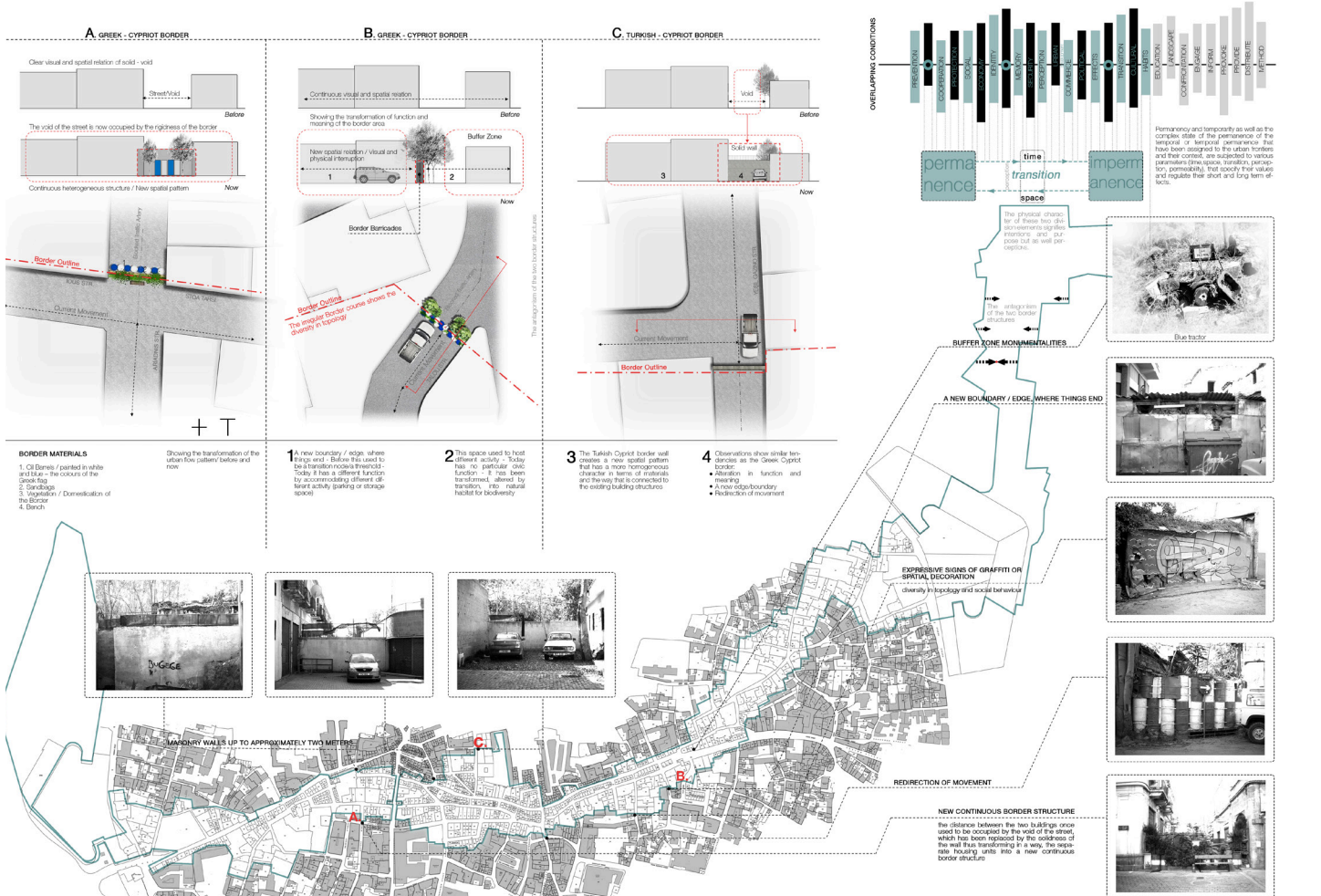
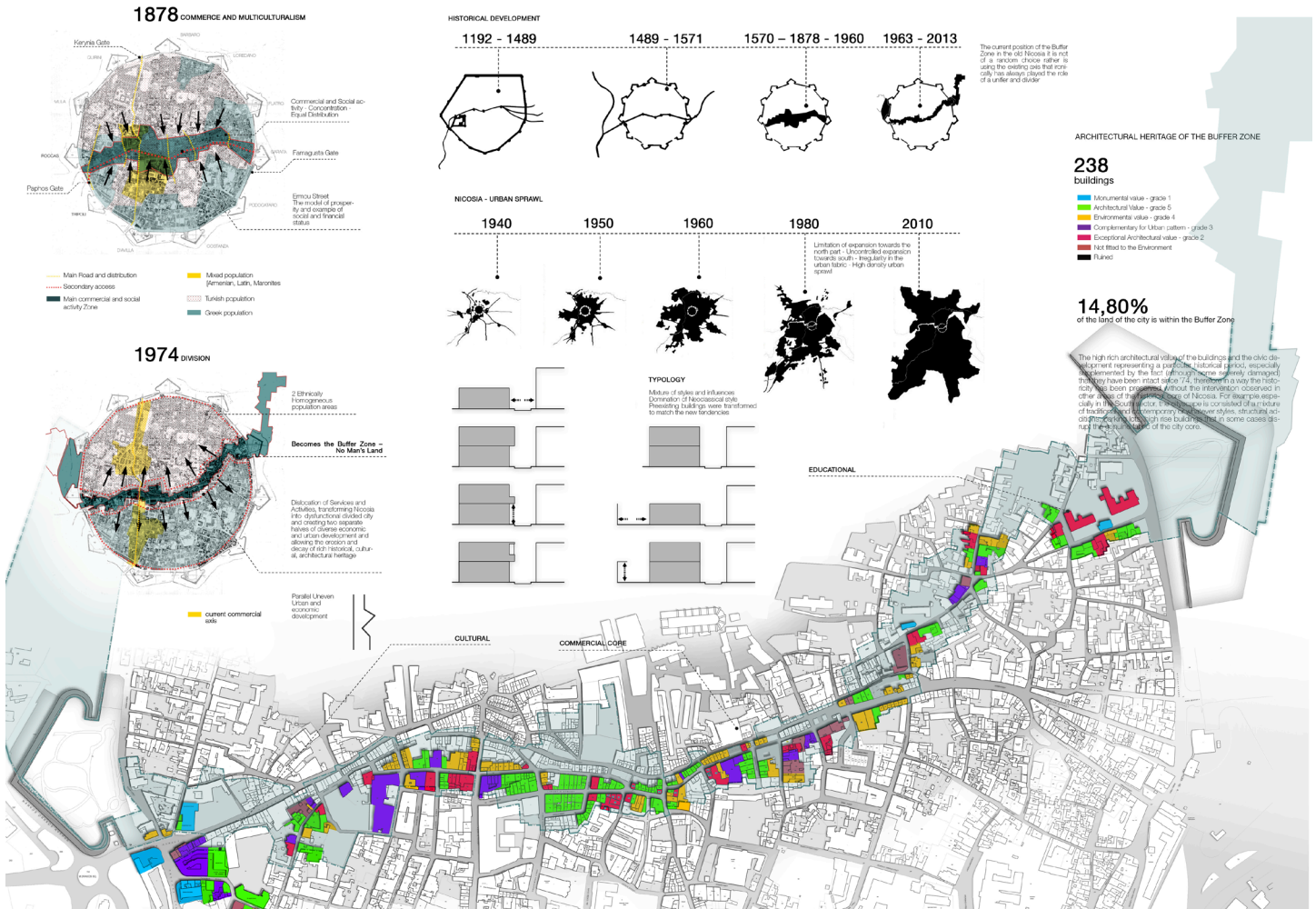
Borders are institutions, constructed by society for parameterising exclusion – inclusion as to have control over a matter, while walls are the physical devices that accommodate the process of bordering. Their dynamic spatial character is determined by the urban context, where they tend to develop diverse spatial relationships that further formulate new social and urban landscapes. Their diversity in function is remarkable, they assign different meanings to structural elements, they are thresholds that celebrate entrance and accommodate passage but they are also a boundary, an edge, a place where things are either terminated, interacted or exchanged. They become the medium through which we come in direct contact with a particular occasion.

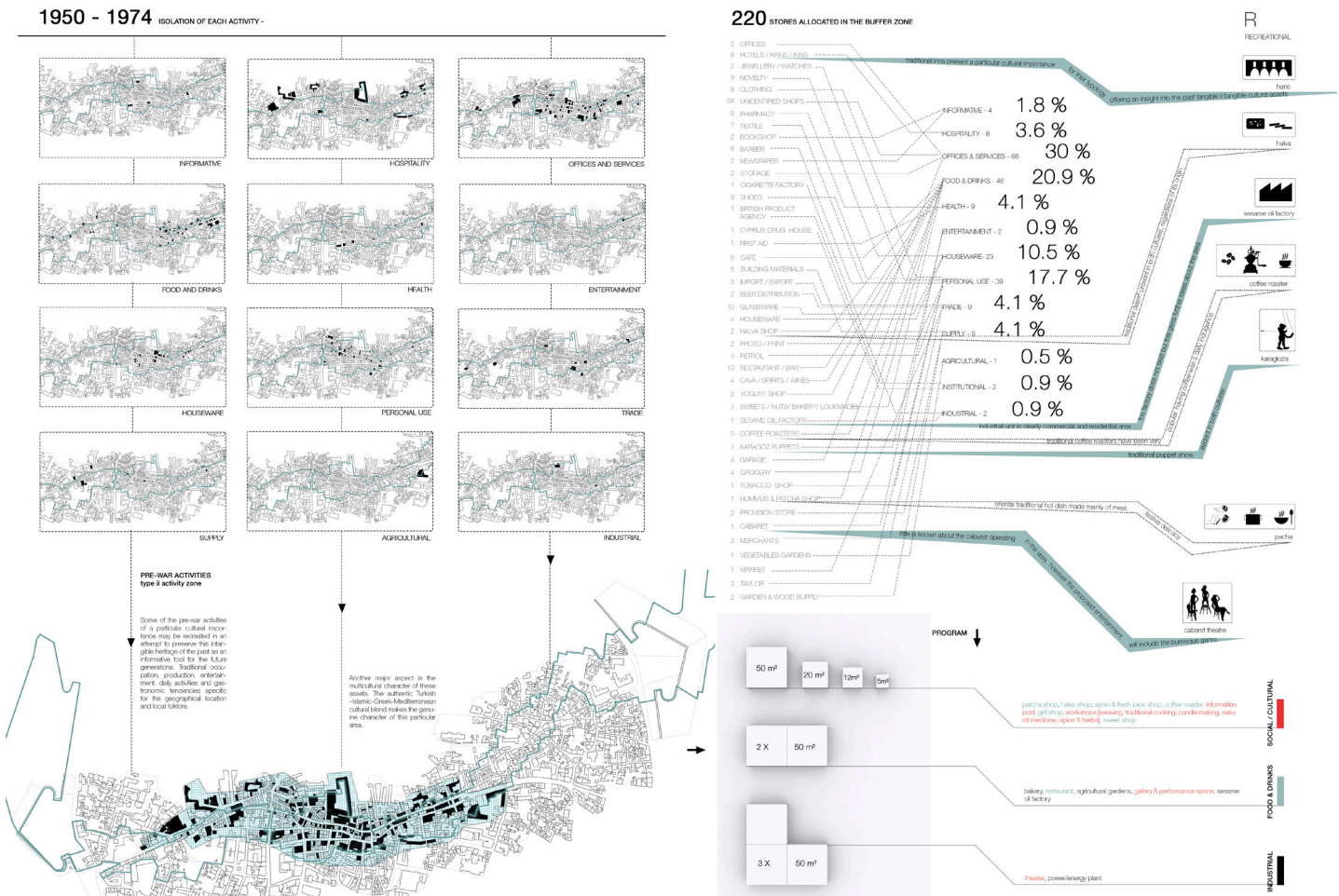
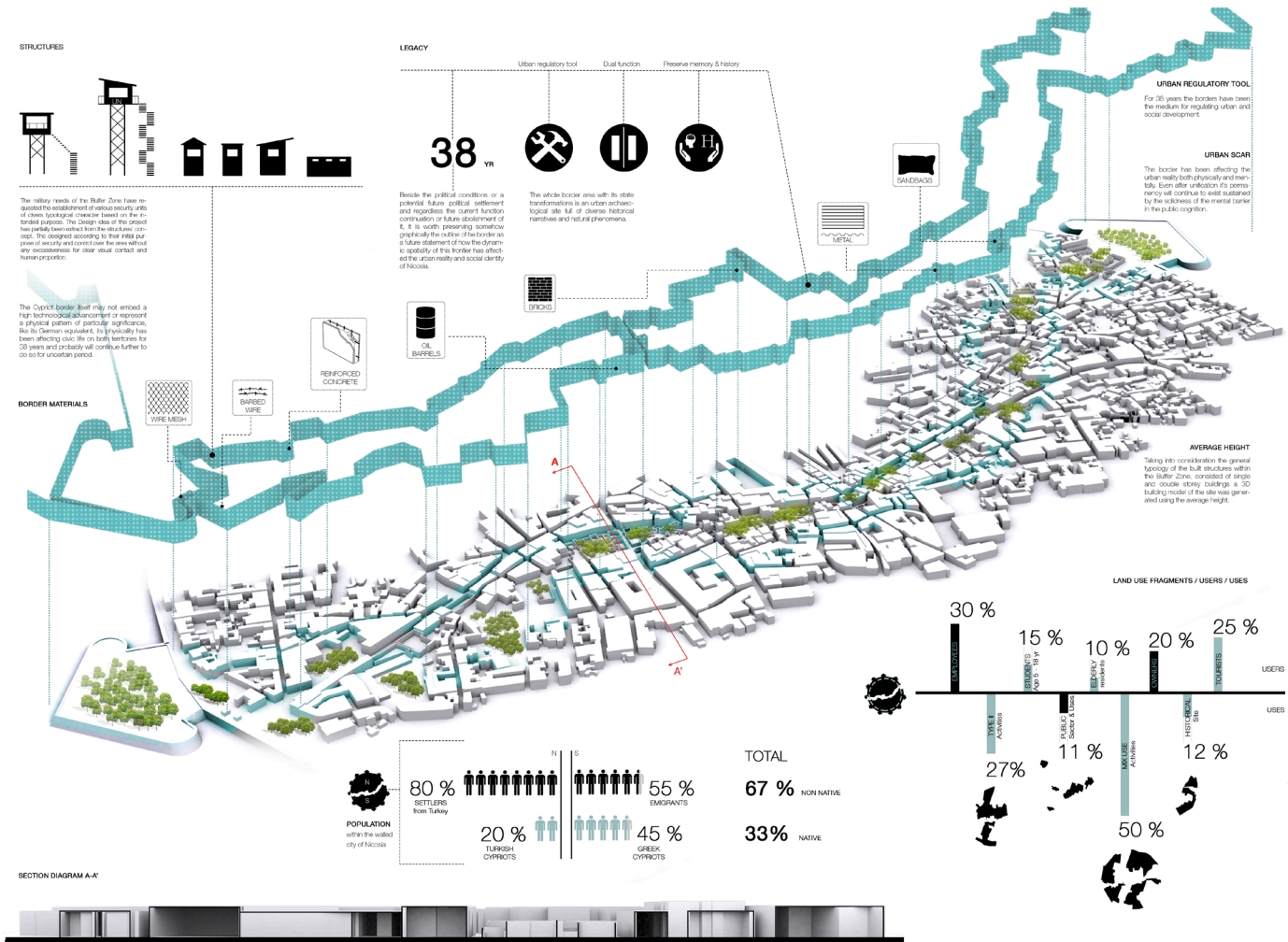
The initial form of the specific borders under investigation was the temporary barricades whose effectiveness is ensured only within short term. Prolonging and enhancing their existence is associated with failure to maintain normal standards of welfare and security or to deliver satisfactory political outcomes that will ensure the entity and authority of a given political state. Their initial deployment had as a purpose to give the opportunity to stabilise the political situation until society could transition and adapt to new pragmatics. However, depending on imprisonment, violation of freedom and isolation of the population or cultural groups have been methods well sustained by the prolonged existence of the border and have imposed diverse psychological and urban effects.

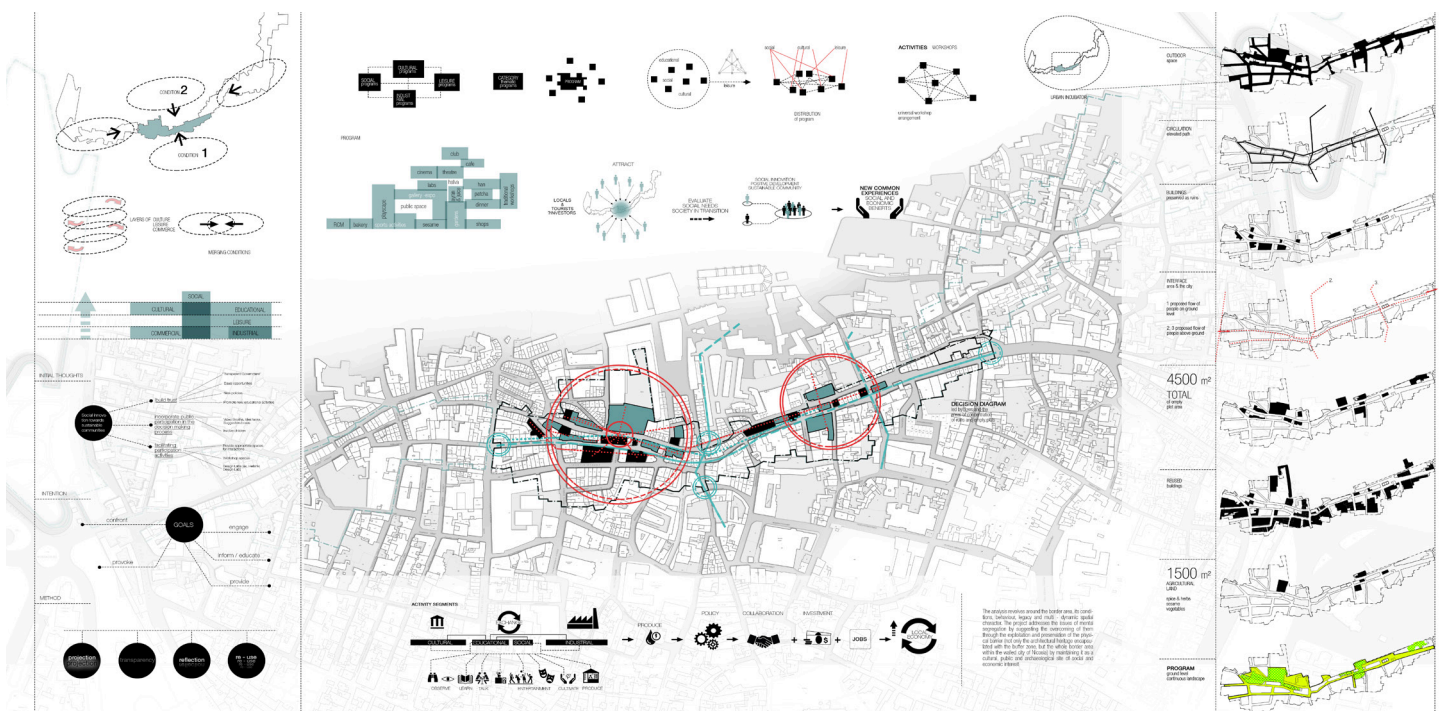
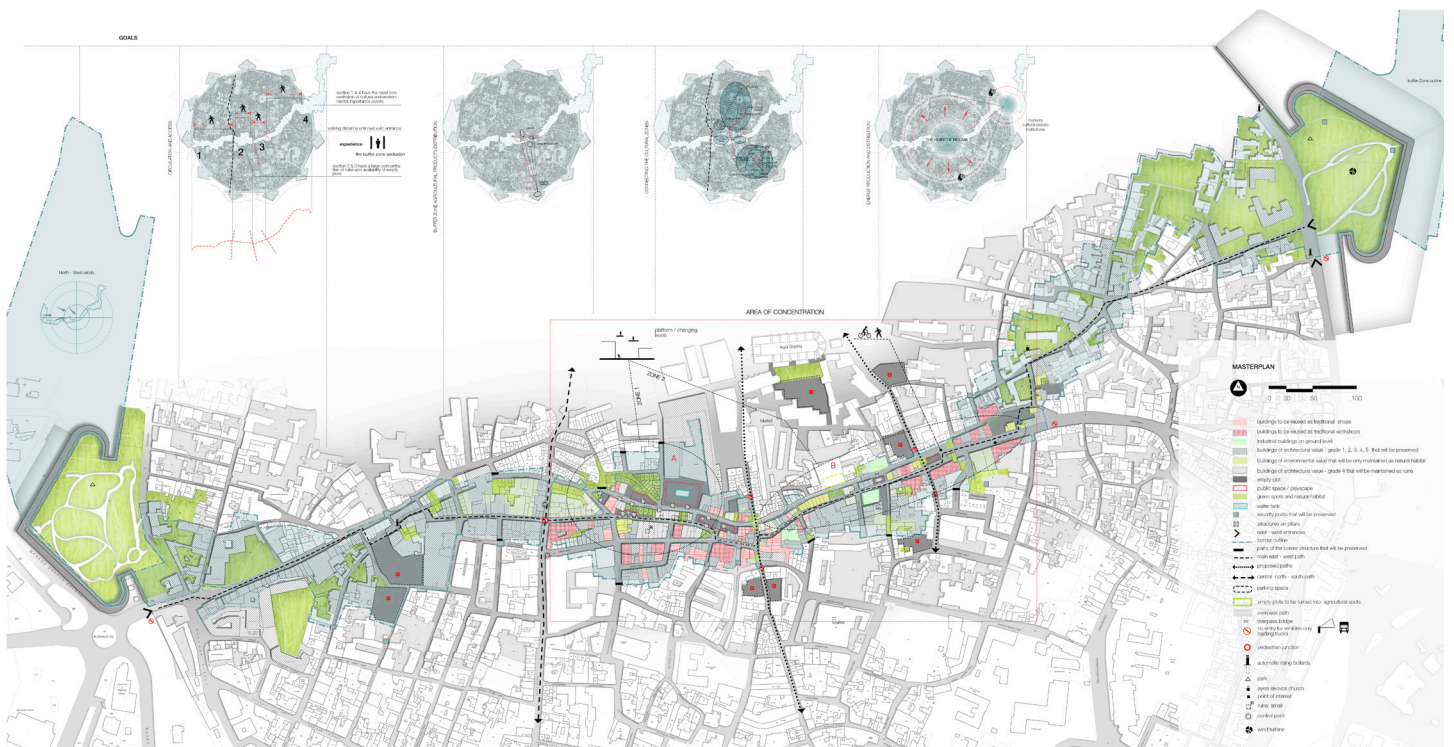
On the contrary, it is remarkable, from the architectural point of view, how these frontiers have affected the context, within which either existed or exist, by altering spatial relations, shaping identity, controlling social behaviour and navigate civic activity. What is even more significant is the antagonism of the duality in function; an action-reaction that contributes to the architectural value. Another peculiar fact regards the extent of their intervention onto the immediate environment, which has become the living evidence of their existence. This physical proof incorporates the intangible properties of the frontiers, which ensures the continuation of their permanency even after they have been terminated from operation. The spatial evolution, maintenance and social appreciation of the borders have initialised the concept of the permanence of the temporary regardless of their physical nature, where permanence and temporality as well as their interdependent relationship is parameterised by transition, time, space and perception. The values of these four factors have erected in parallel with the physical; a mental wall, which determines the permanency of the border of the public cognition. The persistent presence of the mental barrier is concretised by the space - time frame of the development of the social and urban segregation patterns.

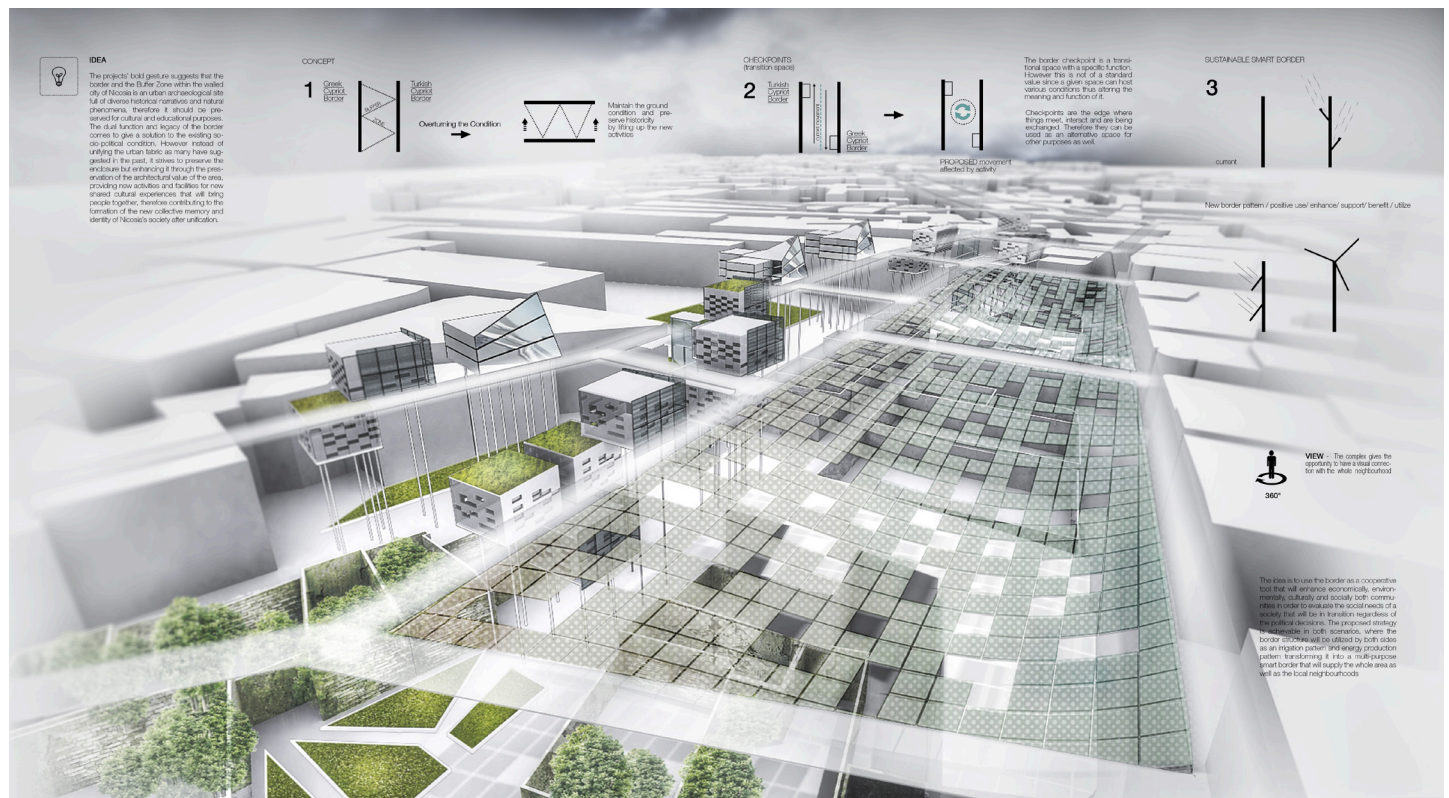
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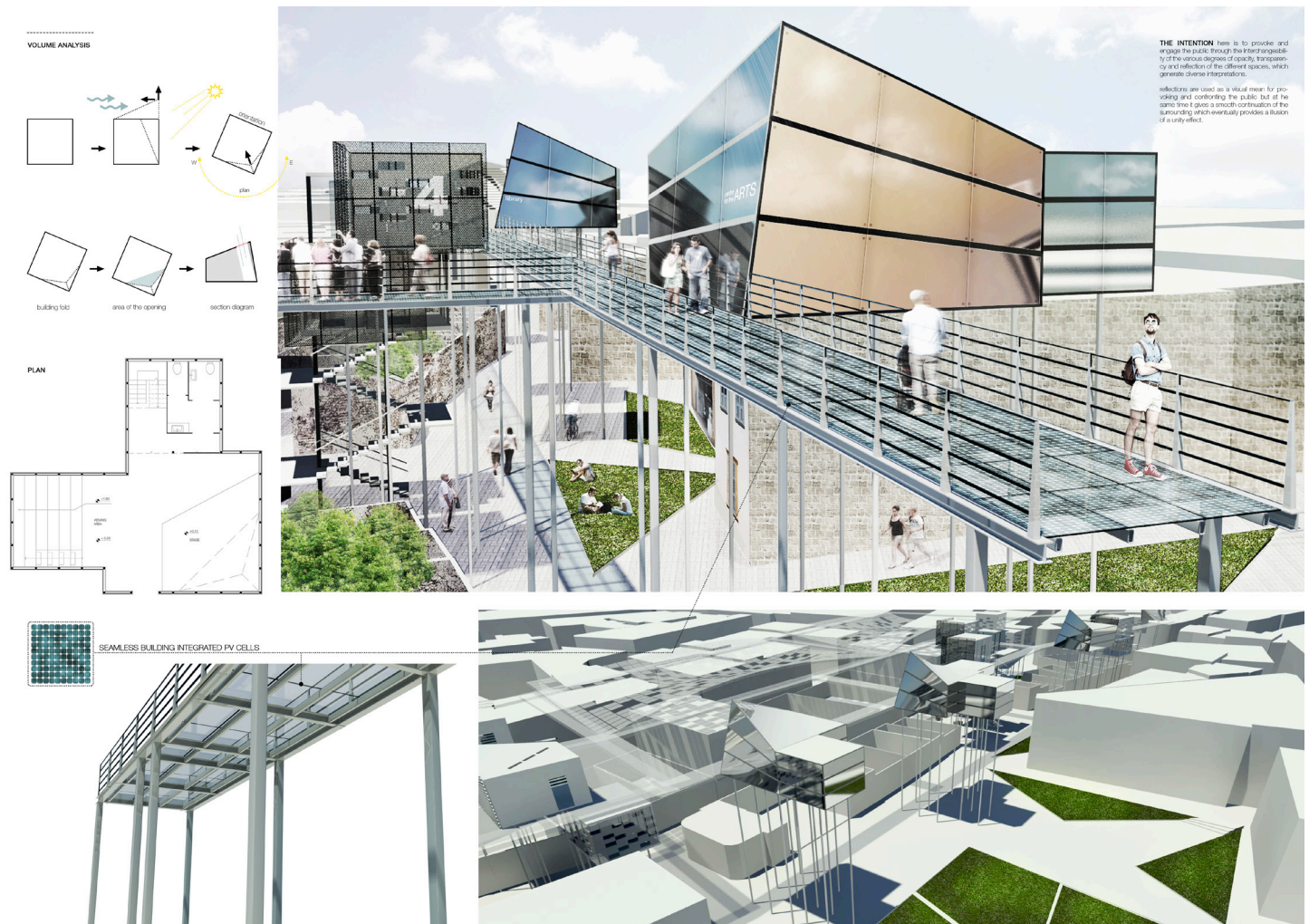
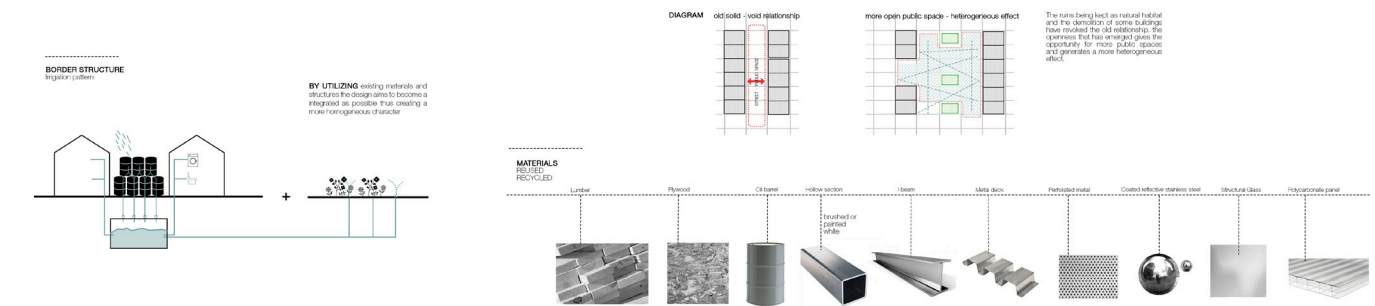
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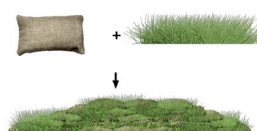
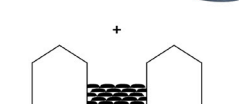


BORDER MATERIALS

reusing use

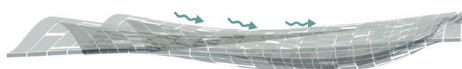


BY REUSING existing materials and structure the design aims to become as integrated as possible with existing homogeneous character but most importantly it aims to reverse the known associations and relations by putting the purpose of the border materials.



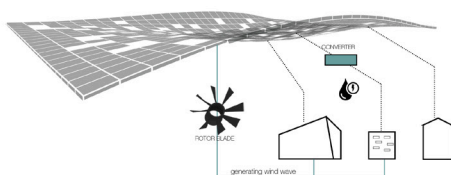
GREEN WALL

The sandbags are filled with soil and seeds which growth is allowed through holes of adequate proportions have been made



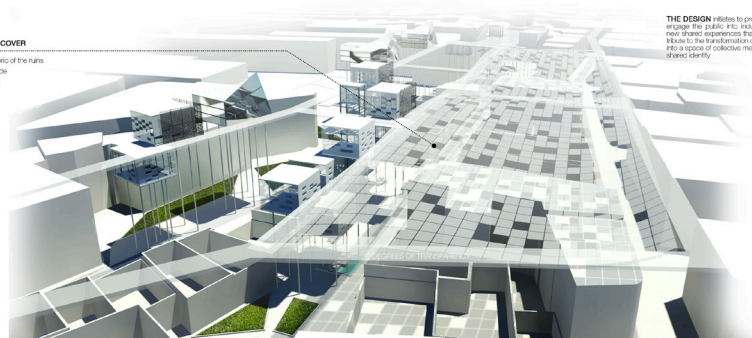
PERFORATION

Perforation structures weight and in order to provide sufficient amount of air ventilation the structure has been perforated



ENERGY ROOF / COVER

1. protecting the fabric of the runs
2. provides into shade
3. produces energy

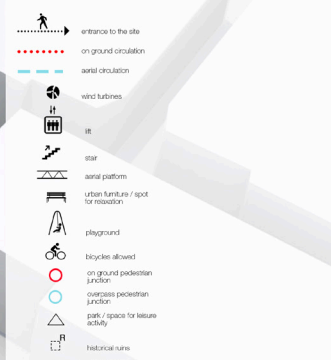
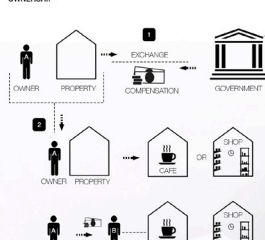


THE DESIGN relates to provide and engage the public into including into new shared experiences that will contribute to the transformation of the area into a space of collective memory new shared identity

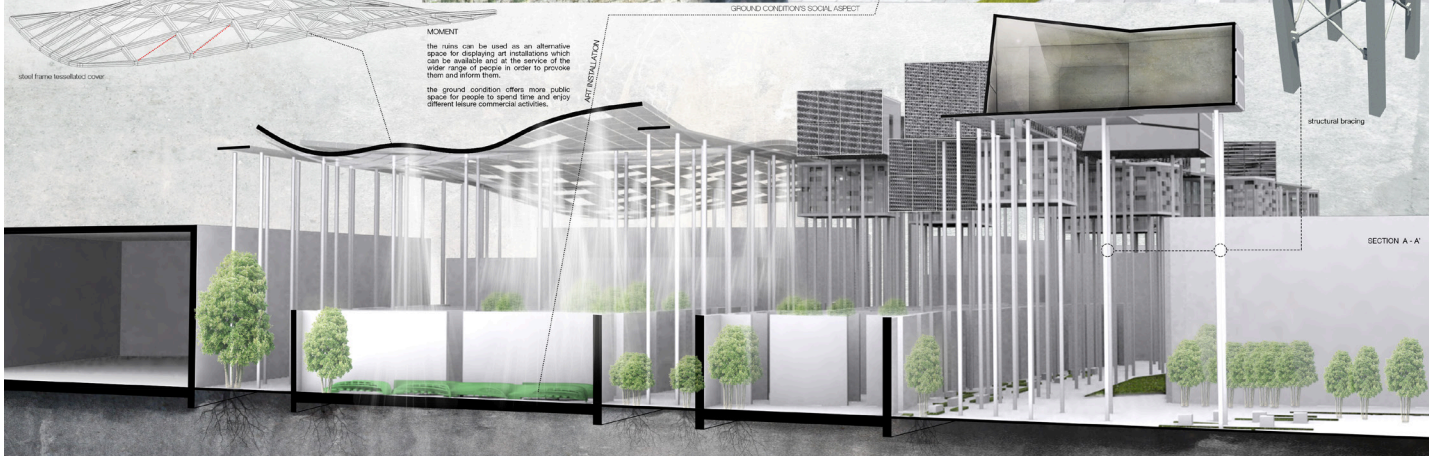
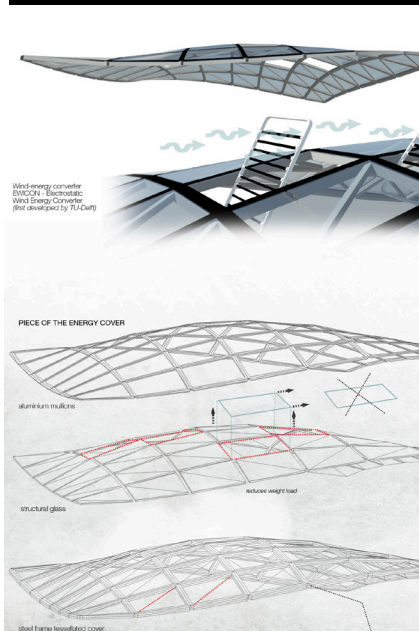
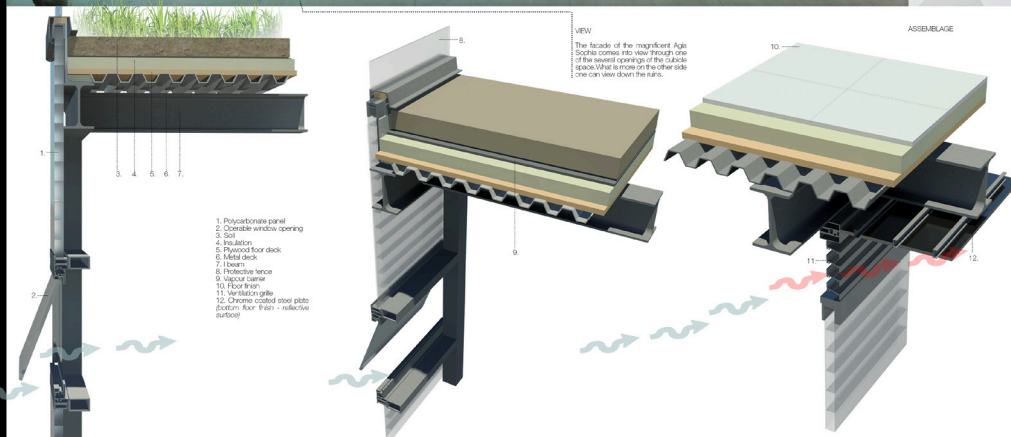
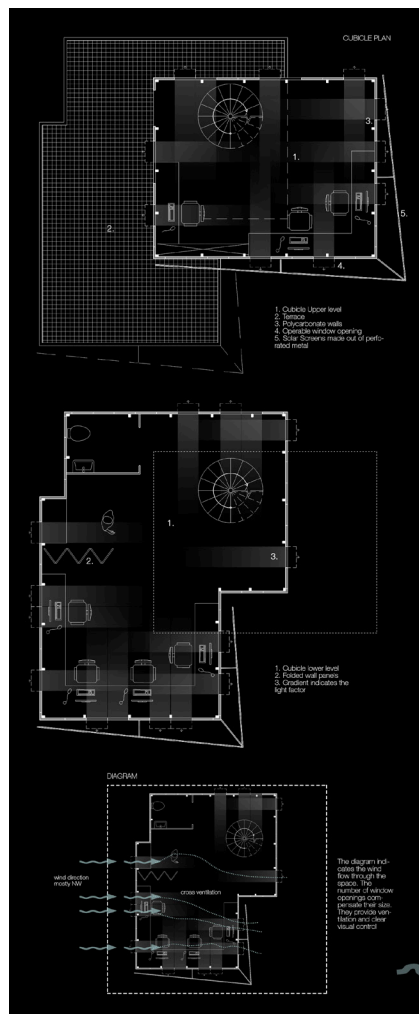
ACTIVITIES

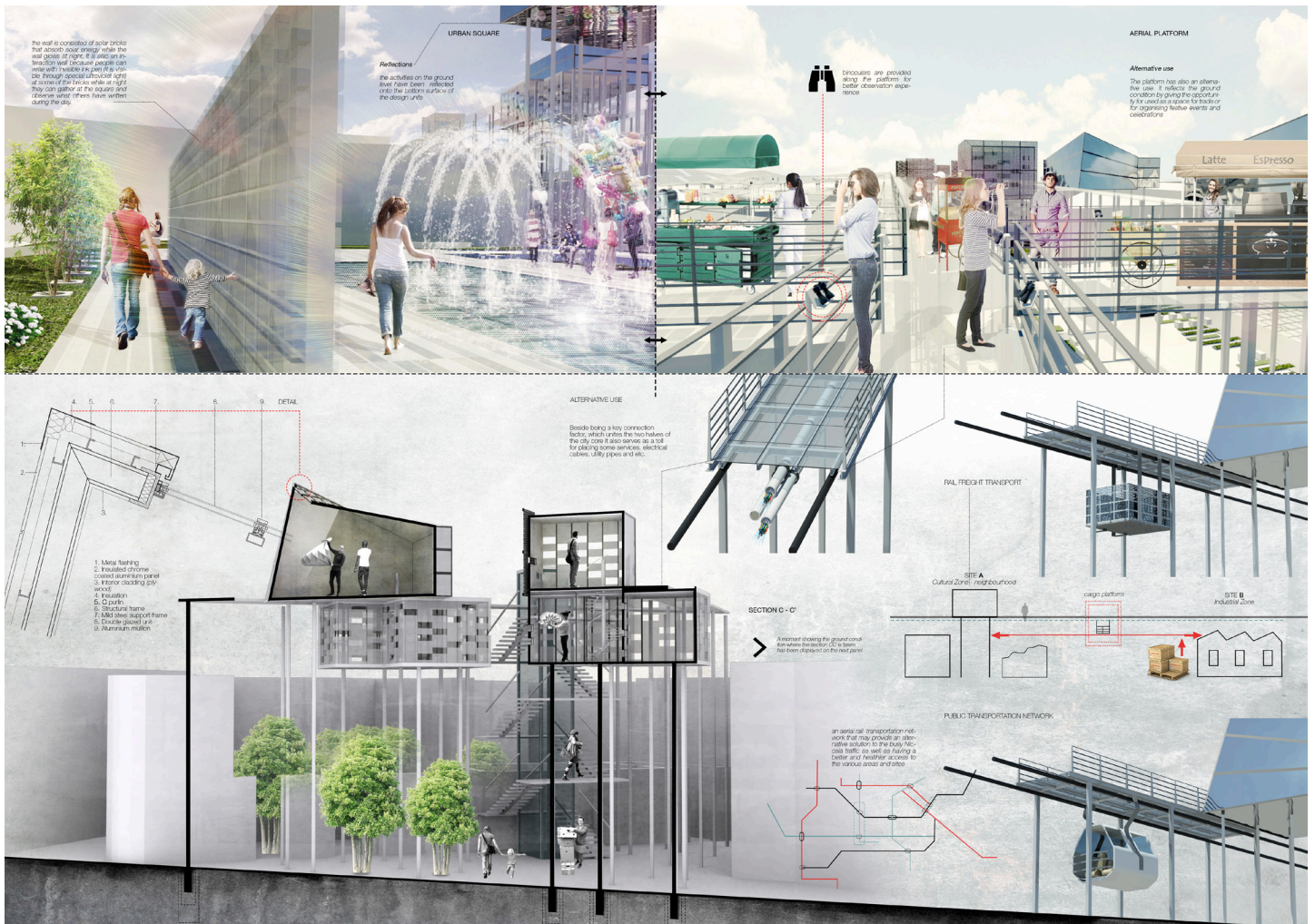


OWNERSHIP









The image shows the ground condition. The area can drive again for cultural and used for commerce and cultural purposes.

The ruins will give a more dramatic and artistic aspect to the area both to tourists but also locals. The intention is to provide the public with perspectives and alternative spaces.

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Architectural Design Projects

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Adaptive Reuse: Verengaria Hotel, Prodromos Village

Senior Living: Multigenerational Cohabitation Care Development

Perception of Space Through Senses: Multi-Sensory Living

Architecture and ecology: Towards Symbiosis at Aliko Salt Lake

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Move to the End

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Playgrounds Developed Through Meanwhile Spaces

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Interaction-Installation-Movable Platform

Enlightenment

Nicosia Ledra Palace Crossing

Green Design for Diversity

Wide Open Spaces

Feel The Moat

Participants

Editors

Bridging Diverse Cultures within the Abandoned Buffer Zone of Nicosia

by Yiannopoulou Rafaella

Introduction

Nicosia, the capital of Cyprus has been separated by Greek and Turkish Cypriots since 1974 through a Buffer Zone and access forbidden or restricted to either side. Nicosia is split along a 'green line', initially identified in 1964, which passes from east to west 'cutting' the island in two.

The division of Nicosia was a measure of emergency in order to avoid conflict. When the division was implemented, no-one thought that this solution could be permanent. It was not an intention to create a divided city, but more a temporary solution in an important conflict; "rather, such cities emerge from the seeming intractability of the conflicts and their causes" (Calame et al., 2012, p.vii).

Violence in a community can cause physical segregation as reported by Calamane et al. Nicosia is an example of a physical division, where "fear and misunderstanding are given physical forms which are revealed in all their dimensions" (Calame et al., 2012, p.vii).

Between the walls and fences enforcing the Buffer Zone remains the life and memories of those that used to live in the area. The wall divided friends and families and forced people from both sides to loose their jobs and livelihoods.

After several discussions and a common temporary solution, a peaceful environment was secured but residents still struggle with their losses (Broome, 2005). The Buffer Zone became a no man's land and since then both communities have undergone a complete metamorphosis in order to provide places of interest to citizens.

The condition of houses and generally buildings within the Buffer Zone varies, but due to the fact that they have been abandoned for more than 40 years, many have been ruined.

Healing Nicosia

In order to achieve a better future, especially in Nicosia, "it is necessary to understand not only the tragic mistakes of the past, but also the dynamics of the present, in terms of the polarisation of peoples and their communities" (Calame et al., 2012, p.viii). The right thing as Calamane stated, is first to remove the fences and the walls that divide Nicosia and replace them with new stitching points that will help both communities to meet and interact. But first it is important to make a clear documentation and thorough analysis.

"Without the opportunity to work together, socialise, or know each other as neigh-

bours, a wide chasm was formed between Greek Cypriots and Turkish Cypriots, generating misunderstandings, misconceptions, and mistrust" (Boomer, p.6, 2005).

The two communities have been divided for more than 40 years. In order for these communities to co-exist happily, as they used to in the past, some actions need to be taken. Bi-communal activities are already taking place but people organising these activities, whether by the international community or local efforts need to make their actions and events more known to the public.

"Workshops, seminars, training programmes, cultural events, social gatherings, and numerous joint projects" (Broome, 2015, p.6), can bring people of both communities together and give them the opportunity to learn each other. Through those activities, the gap between Greek and Turkish Cypriots can be wide narrower.

Bi-communal projects that have taken place up to now have helped people of both communities make new friendships and dismiss the misleading images each community maintained. As Broome mentions (2005), bio-communal events are important of both communities to come together. They act as a connecting factor between the two and help people hope for a connection, a shared Nicosia and a united island.

"Conflict can be managed productively only if both parties take specific steps toward resolving the issues that separate them from one another" (Broome, 2005, p.81). The distortion of the past, the compliments for the other side, the lack of faith and the displeasure to make an effort to work together, are all negative factors towards the effort for a better future. Both sides should be clear with the past and focus should be given to the creation of a healthy and viable community.

The key for cooperation in a community is to remove the fear of each other and try to build their relationships based on respect, trust and confidence. Only then the two communities co-exist happily again. To establish trust, some fences that have divided them need to be pulled down. According to Broome (2005) the following actions can help two communities build trust:

- "Promote a more balanced view of the past" : Most often the memory of events, is selective; and this is what happens with Greek and Turkish Cypriots as well. The facts that each side's understanding is based on propaganda and each side only knows the facts as were expressed by its own side. Inter-communal meeting can help each side to learn the other side of the story and how those people experience some facts from the past. For this to happened and in order to be open to such a discussion, each of the participants need to understand that the 'truth' was one-sided until

then. If both communities give an opportunity for such discussions to take place, people participating will know both sides and will have a clearer understanding of the past. Greek and Turkish Cypriots “might develop a desire for correcting our own community’s interpretation and presentation of the facts” (Broome, 2015, p.83).

- “Help each other deal with the pain and suffering of the past”: In order to heal the traumas that residents from both sides have, there needs to be a meeting of Greek and Turkish Cypriots in order to discuss their feelings. Not with the hope to undo what happened, but with the hope that someone from the other side of the city can identify with the other. Feelings of pain need to be pushed to the side.

The events that occurred from the 1950s until the 1970s altered the social landscape. The Green Line can be seen as a deep scar that no one can pass through. As Broome stated, “It is time to build new bridges, and by becoming involved in constructive cross-community contact, you become the architects, engineers, and labourers engaged in this task. The design is not a simple one, and the challenges confronting the builders are numerous. It will require a lot of time and effort. But the result will establish new connections between two communities that are interdependent and that need to find ways to build empathy and work together productively” .

Nicosia Master Plan

An important effort of the two communities to work together for a better Nicosia, is the establishment of the Nicosia Master Plan team. This inter-disciplinary team began its projects in 1981 and consists of architects, city planners and civil engineers from both communities. The United Nations helped them achieve their important role. The project entails the reorganisation of a common function of the two parts of Nicosia and is divided into three phases:

Phase one started in 1941 until 1981. A town planning strategy for the future development of Nicosia. Guided by the need of a cohesive layout, the team determined the structures of the future city.

Phase two, 1985, the team made a thorough analysis of the Nicosia’s city centre, mostly with regards to the commercial side of the centre of the town, and within the walled city.

“This area, directly impacted by the violent division, suffered from a lack of vitality, the absence of significant urban functions and in general a loss of identity” (Nicosia Municipality, 2016).

The aim of this team is to develop and upgrade the city centre as the focal point of

the town, where all services can be found and will also be the meeting point of social, cultural and commercial activities, not only for Nicosia citizens, but for the whole island.

Phase three started during 1986 until today, to reveal and upgrade the historical part of the centre. The worst consequences of the city's division affected the centre of the town which is in urgent need of restoration.

The significance of this research is the vision of the future city in two scenarios. Nicosia as a reunited city and Nicosia as a divided city. Their projects are based on the current situation and aspire to develop both parts, as well as Nicosia as a whole. The aim of the team is to enrich Nicosia city centre plays a vital role in bringing people together as well as re-establishing this zone as it was prior to the division.

Through this team, Greek and Turkish Cypriots worked together for a better future. Their cooperation, "provided a clear role for architects as political mediators in the search for peace in Nicosia"(Charlesworth, 2016, p.94).

In order to achieve a better future in Nicosia, and bring people from both parts together, architects and relevant fields need to work together and provide places of interest so that people can gather, communicate and socialise. The area needs to provide people with their daily needs, places to eat, relax, shop, pray etc.

Adaptive Reuse

As stated previously, Nicosia city centre, especially the Buffer Zone, is in a bad condition as this area has been abandoned for more than 40 years. Even after the opening of checkpoints in April 2003 and April 2008, the Buffer Zone remains inaccessible and lifeless. In order to restore its previous conditions, the historical buildings need to be revived and the city centre needs to become the focal point of the town.

In order to propose new structures or to restore existing ones, knowledge of possible ways on how to treat cultural heritage and how to use adaptive reuse as a strategy is needed. First, it is important to explain what adaptive reuse is.

Trying to repair very old buildings or historic monuments or even trying to restore them is fascinating and challenging for an architect. The process of total alteration is called 'adaptive reuse' (Plevoets and Cleempoel). As Plevoets and Cleempoel stated, " the term 'adaptive reuse' – also called 'remodelling', 'retrofitting', 'conversion', 'adaptation', 'reworking', 'rehabilitation' or 'refurbishment' – includes that 'the function is the most obvious change, but other alterations may be made to the building itself such as the circulation route, the orientation, the relationships between spaces; additions may

be built and other areas may be demolished".(Plevoets and Cleempoel)

During the 19th century, a discussion based on adaptive reuse started, on how architects should preserve historic monuments. Restoration is based on two contradictive approaches. One approach is the restoration movement of Eugène Emmanuel Viollet-le-Duc and the other is the anti-restoration movement of John Ruskin.

Eugène Emmanuel Viollet-le-Duc, mostly worked as a restorer on Gothic famous historical buildings, (one of them is the Notre Dame in Paris,) he has been characterised as a far-reaching architect because of his approach of adding new elements to the structure. As Plevoets and Cleempoel stated, Viollet-le-Duc added new parts "in the style of the original" (Plevoets and Cleempoel).

On the other hand, Ruskin, contrasting the approach of Viollet-le-Duc, classifies himself in the anti-restoring movement. He is in favour of the approach that historical buildings should not lose their authenticity and should be protected and maintained. As Ruskin stated, restoration is "the most total destruction which a building can suffer" (Plevoets and Cleempoel).

Different other approaches have been developed by architects. Some approaches are closer to Viollet-le-Duc and others, closer to Ruskin.

An exception, however, is Scott who explores the theories of Ruskin, and Viollet-le-Duc in relation to reuse. Scott's methodology was based on interventions, with a more modern approach on historical buildings.

As Gavin Stamp points out, "Scott treated buildings with careful, loving respect and intuitive structural knowledge" (Jenkins, 2011), in order to put them back in use for what they were originally designed for. He added a more modern approach in order for buildings not to become ruined with the passing of years.

Through their essay, Plevoets and Cleempoel listed seven of the most important concepts of conversion that they recognised on different architectural structures. His examples are the following:

"(1) Building within, (2) building over, (3) building around, (4) building alongside, (5) recycling materials or vestiges, (6) adapting to a new function and (7) building in the style of. Each of these concepts refers to a specific physical intervention"

Many different approaches have been developed on adaptive reuse. Each building should be seen as an individual and treated based on its situation and its historical ap-

proach. The restoration method should be a solution based on a thorough analysis of the building. The best solution, in order to reveal its historical character and sustain it, is for it to be treated with respect while additional elements should not affect the history of the structure but be an embodiment of the old and new with materials used and seen as an outcome of romantic and stylish effect.

Proposal

In order to re-connect the two communities that have been divided for more than 40 years, the first thing that needs to be done is to organise bi-communal activities that will bring people together. People from both parts will have the opportunity to get to know each other and discuss various topics that have divided them for so long.

Additionally the architect has to propose a place where both communities can co-exist happily, following the Nicosia Master Plan example. Their differences should not be a negative factor but guidance to bring them together. This could happen by proposing buildings that will serve both sides, where residents could co-exist happily and want to learn the differences and similarities between them.

As stated previously, the Buffer Zone within the old town of Nicosia, is the best place to reconnect these two communities and bring life back to the centre of the town. It's the place where the division took place and it's where the solution should take place too. Architects from both communities should work together and propose buildings that will be the back bone of the city. They need to use their knowledge in order to restore historical buildings or reuse them according to the needs of residents.

Through site analysis (old Nicosia), the aim is to identify existing uses and create new vertical connections along the horizontal Buffer Zone that separates Nicosia in two. Through these vertical connections new usages will bring life back into the Buffer Zone. The goal is to create buildings within the buffer zone of the old city of Nicosia that could generate spatial experiences that reflect memories of the past. Through the process of self-reflection users from both sides engage and interact within a new gathering space that generates new life into the previously abandoned buffer zone. The proposal is equally based on Greek and Turkish Cypriots and aims to propose areas where both communities can meet and interact. Through the proposal, a liveable community will be achieved, with the needed respect towards historical buildings within the site.

Through adaptive reuse of the existing structure, a new building will be placed inside the existing walls, to reveal the existing and add a modern approach to the area without lacking a historical feeling. The new building is a "meeting of two religions" as most of

the Greek Cypriots are Christian Orthodox and most of the Turkish Cypriots are Muslims. It's an interactive gathering space for both communities. It is a place of prayer and meditation while educating and accepting each other's religion.

Next to the religious building, a building of "meeting of two tastes" will be placed, where people from both communities can bring their own products from the markets near the site and cook together while learning the differences and similarities of each other's traditional cuisine. A cafeteria will be placed between those two buildings so that people can spend some quality time together, like they used to do before the division.

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before 1974



1974 – 2016



2016 & after



Role of the architect:

In a city, built environment is important for the quality of life. The architect's role is to create a built environment that is sustainable, healthy, and safe. The architect's role is to create a built environment that is sustainable, healthy, and safe. The architect's role is to create a built environment that is sustainable, healthy, and safe.

Divide cities, Nicosia as an example:

Nicosia, the capital of Cyprus, has been segregated by Greek and Turkish Cypriots since 1974 by a green buffer zone that runs along the city's center. The city is divided into two parts: the north and the south. The city is divided into two parts: the north and the south.

Causes after the division:

After the division, the city was divided into two parts: the north and the south. The city was divided into two parts: the north and the south. The city was divided into two parts: the north and the south.

Healing Nicosia

In order to achieve a better future, it is necessary to understand not only the logic of the past but also the logic of the future. The logic of the past is the logic of the past. The logic of the future is the logic of the future.

NICOSIA MASTER PLAN

An important aspect of the new construction is a better Nicosia, a better Nicosia, a better Nicosia. The new Nicosia is a better Nicosia. The new Nicosia is a better Nicosia.

FUTURE SENARIO

The future of Nicosia is a future of hope. The future of Nicosia is a future of hope. The future of Nicosia is a future of hope.

ADAPTIVE REUSE

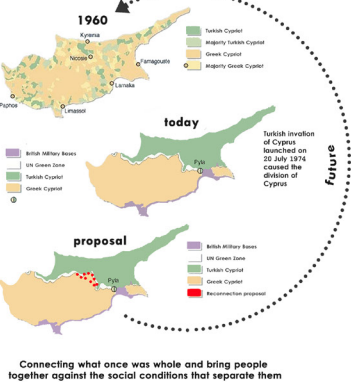
Many different approaches have been used to adapt old buildings to new uses. The adaptive reuse of old buildings is a way to preserve the city's heritage. The adaptive reuse of old buildings is a way to preserve the city's heritage.

FINALLY

The city of Nicosia is a city of hope. The city of Nicosia is a city of hope. The city of Nicosia is a city of hope.

Designing for Diversity
Voice Vs Vision

Architectural experiences through memories of the past
How can memories of the past help to regenerate an abandoned area?



- 1 how can Cyprus and residents come together, against the social conditions that separated them?
- 2 point of view to connect the two communities, we need to study the past identify what they have in common and what they used to do together before 1974 where strong friendships were based?

3 socio-political issue that transcends generations

the division of Cyprus after the Turkish invasion on 20 of July 1974

separates the island that people once were living peacefully together



people working together/ celebrating/ eating

4

This thematic is important because Nicosia is the only divided capital city

division – the biggest issue of the island through the decades since 1974 (41 years)

solution need to be found, Cyprus must become a whole again

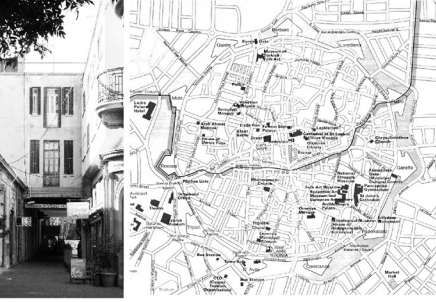
6

- connect Cyprus and the residents against the social conditions that separates them
- built structures that meet the needs of both sides, but also support the ability of future generation to maintain a healthy community
- people of north & south nicosia can spend some quality time together
- residents from both sides will be working for the new buildings



5 site:
nicosia old town
buffer zone

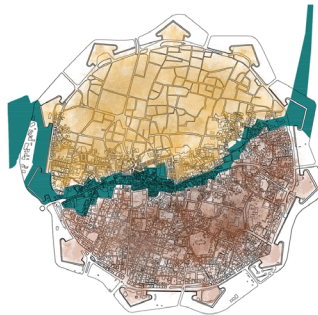
- capital of Cyprus
- Greek Cypriot and Turkish Cypriot part near the buffer zone
- historical town
- historic buildings
- Venetian walls
- the only divided capital city
- the "green line" divides Nicosia into two and the proposal at the buffer zone connect the two parts



nicosia 1960
as a whole



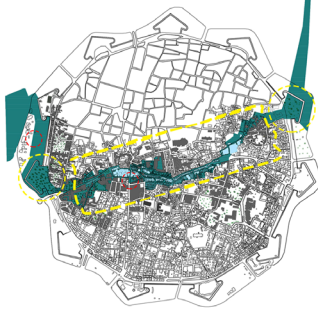
nicosia after 1974
the only divided capital city in the world



buildings
at the buffer zone/ near



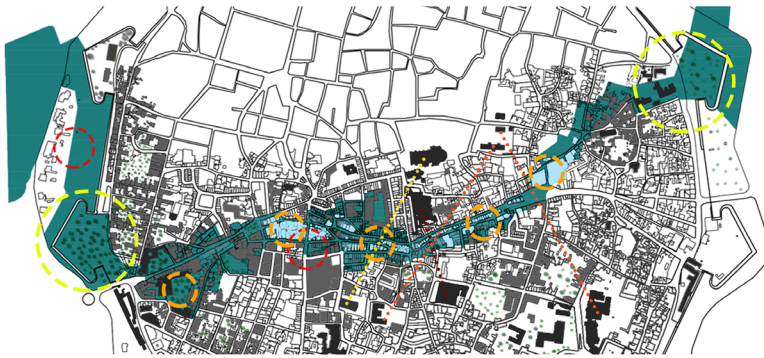
proposal
shelter for extreme heat
restore buildings at the buffer area



nicosia
crossing points



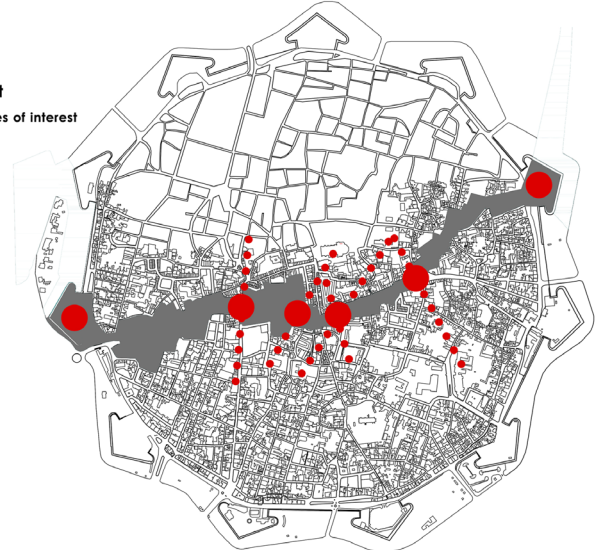
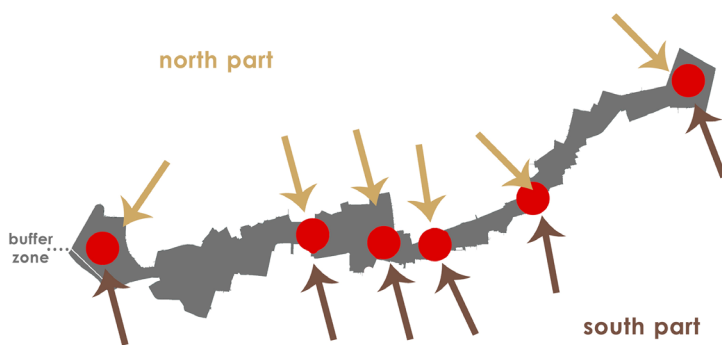
ruined buildings
at the buffer zone & near



connecting important places – North & South
guideline – define proposed area
for new places of interest and transit places in the city

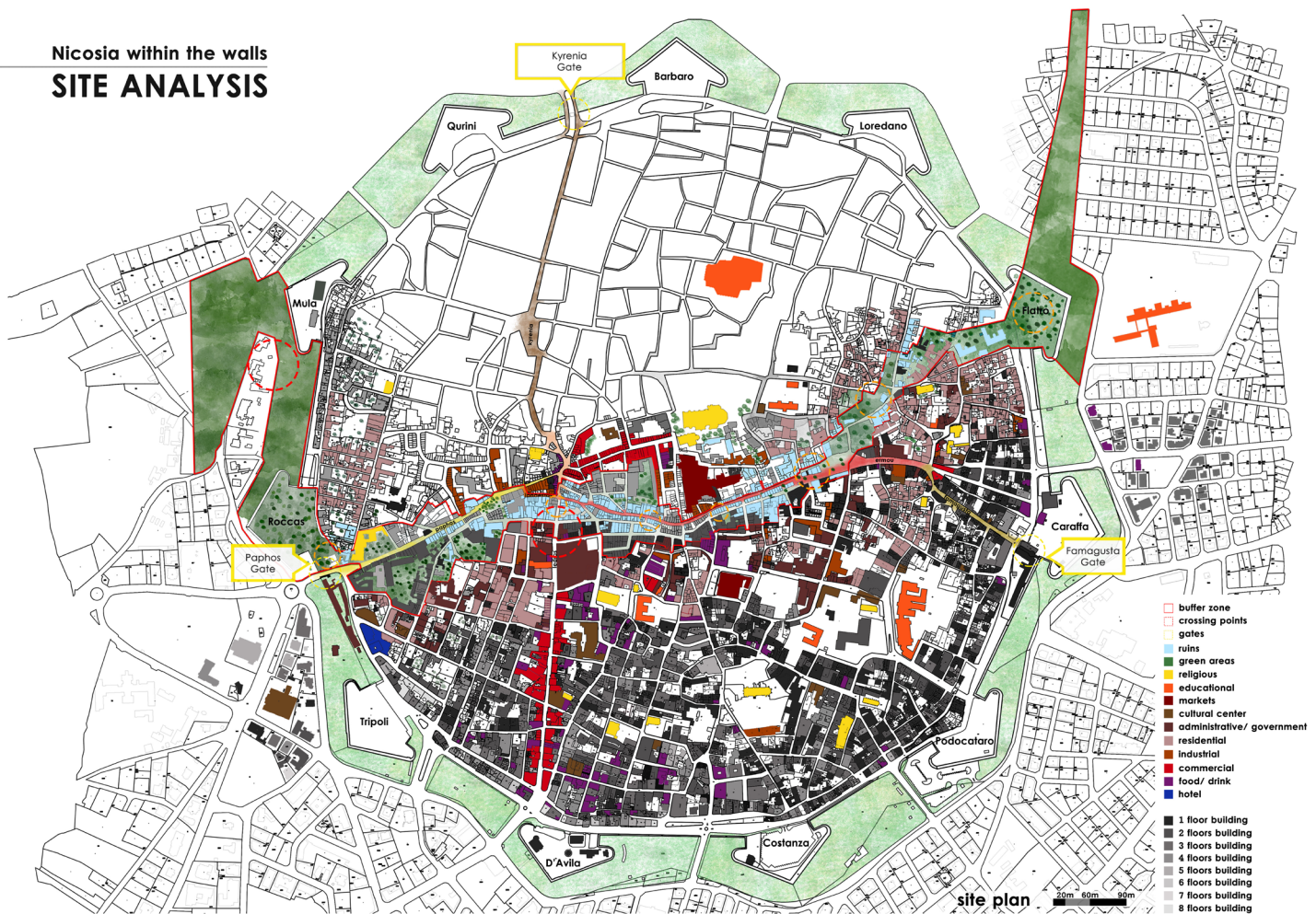
- proposed areas:
- cooking classes
 - parks
 - library
 - installations
 - cafe
 - exhibitions
 - theatre
 - shops/ local products
 - workshops

- buffer zone
- religious places
- shelter for extreme heat
- ruined buildings
- schools
- proposed area/new places of interest
- important buildings
- markets
- crossing points



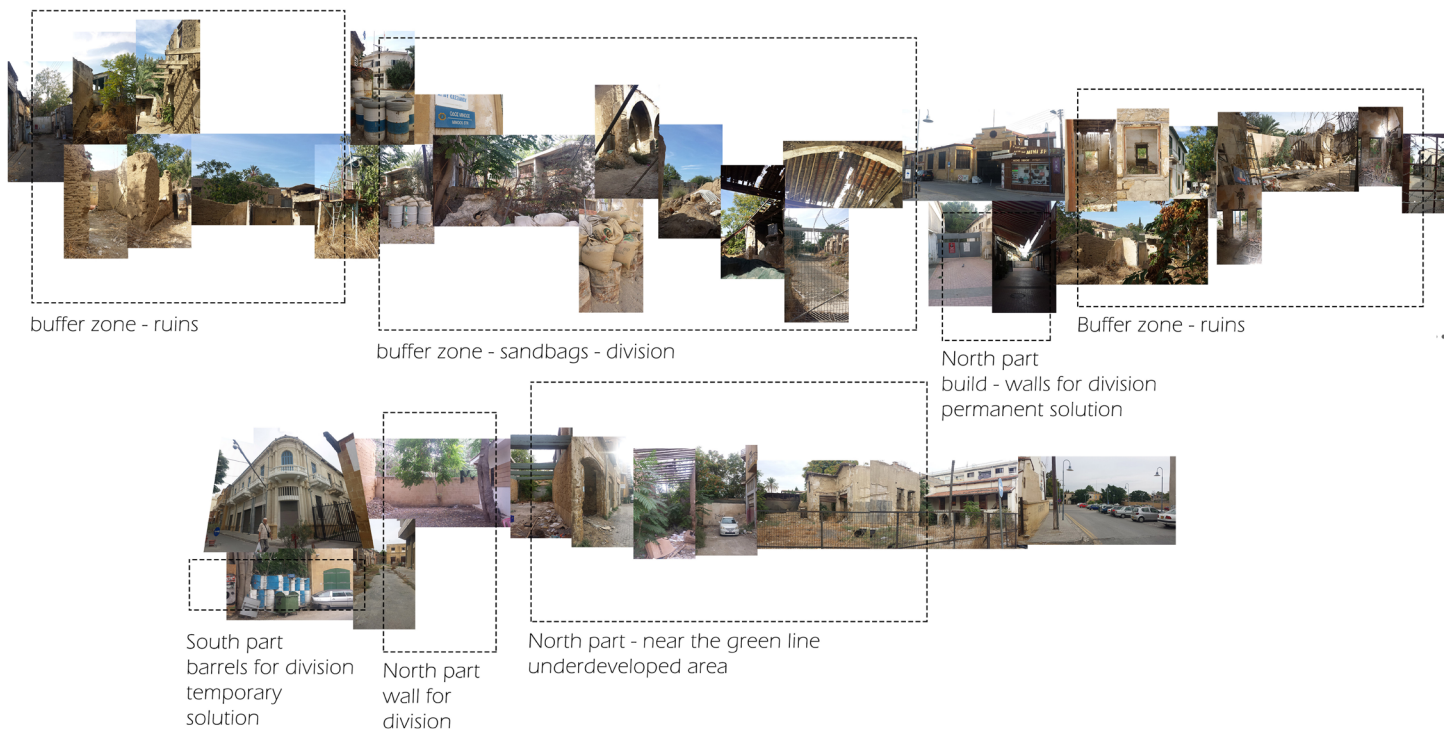
Nicosia within the walls

SITE ANALYSIS

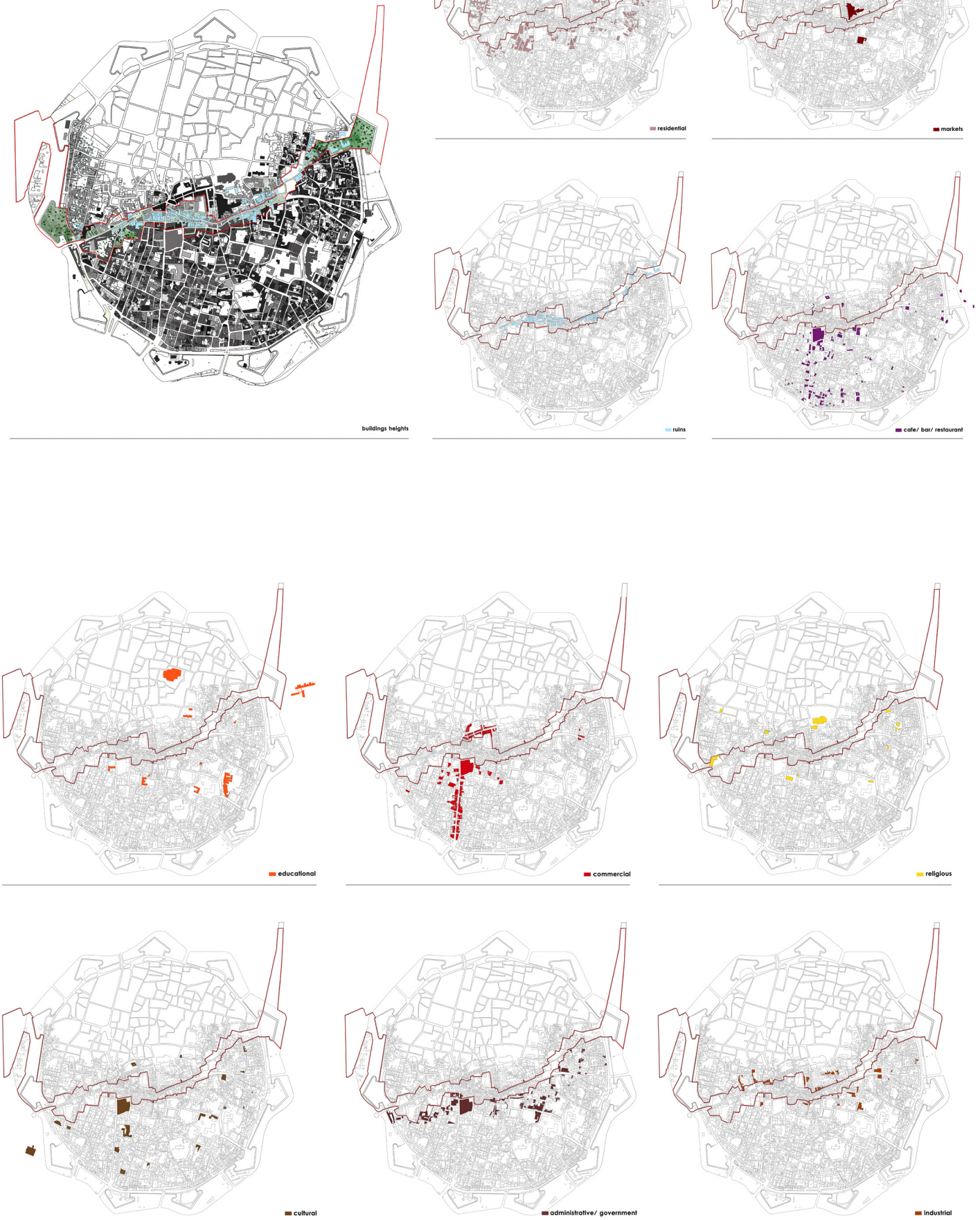


Nicosia within the walls

SITE ANALYSIS



site analysis



Nicosia within the walls

SITE ANALYSIS

Nicosia: Topographies of Memory
From the Ermou Marketplace to the Buffer Zone by Anita Bakshi



- ... used to be a livable area because of the:

- market
- restaurants & bars
- church

Hagia Sophia, Omerie,
Faneromeni, St. Savvas area



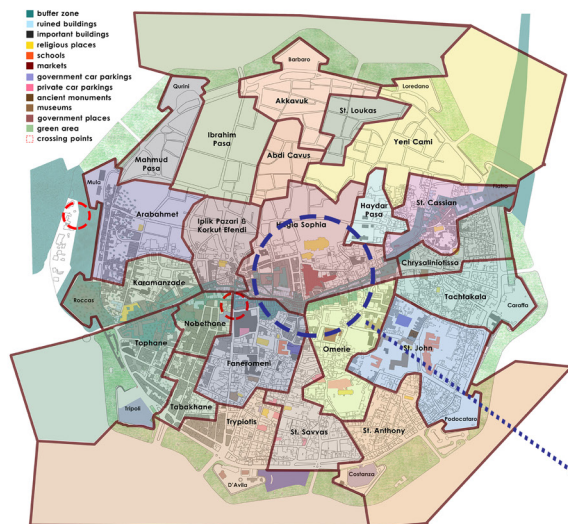
vertically connected



used to be the most
commercial area
before 1974



- proposal: reactivation of the area



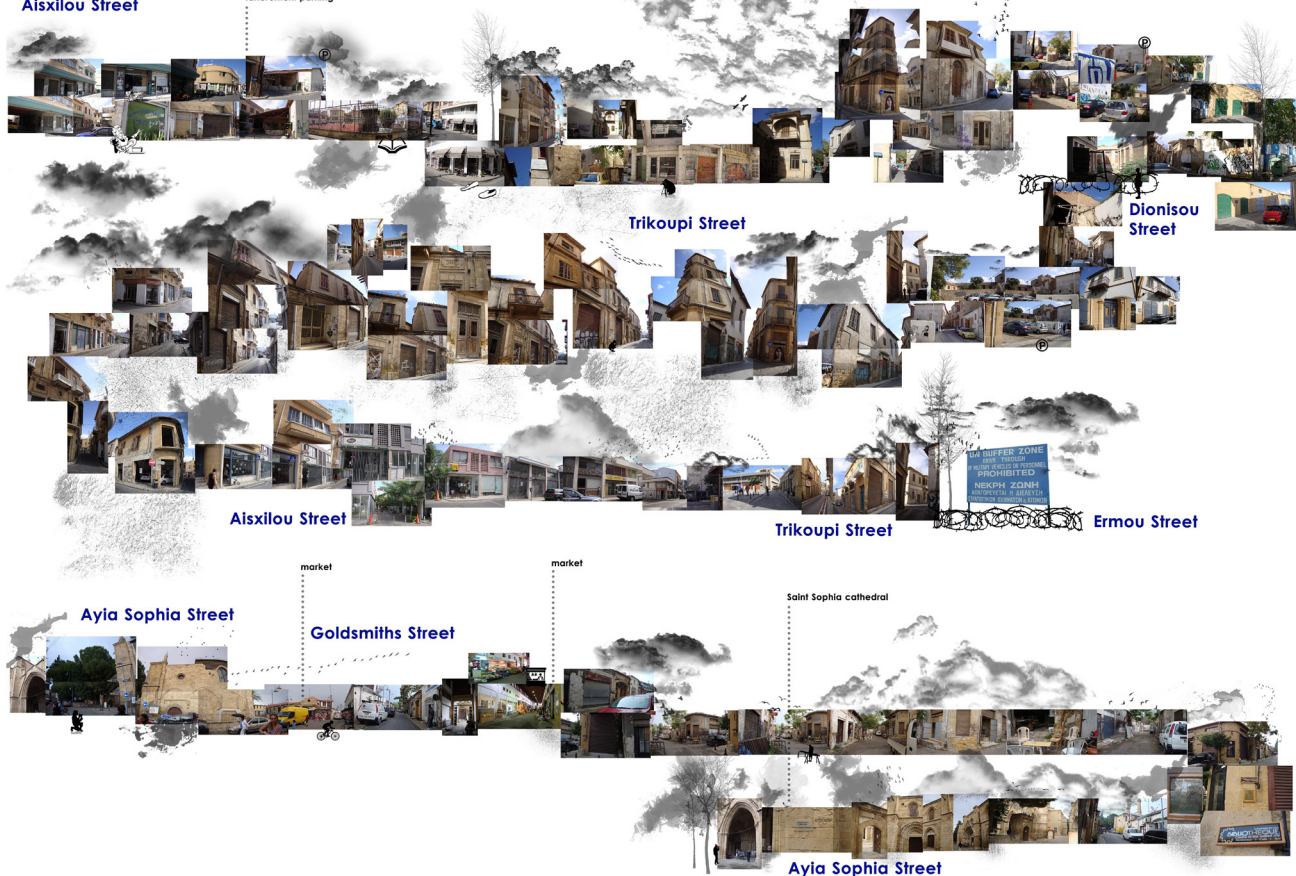
Old Nicosia - areas

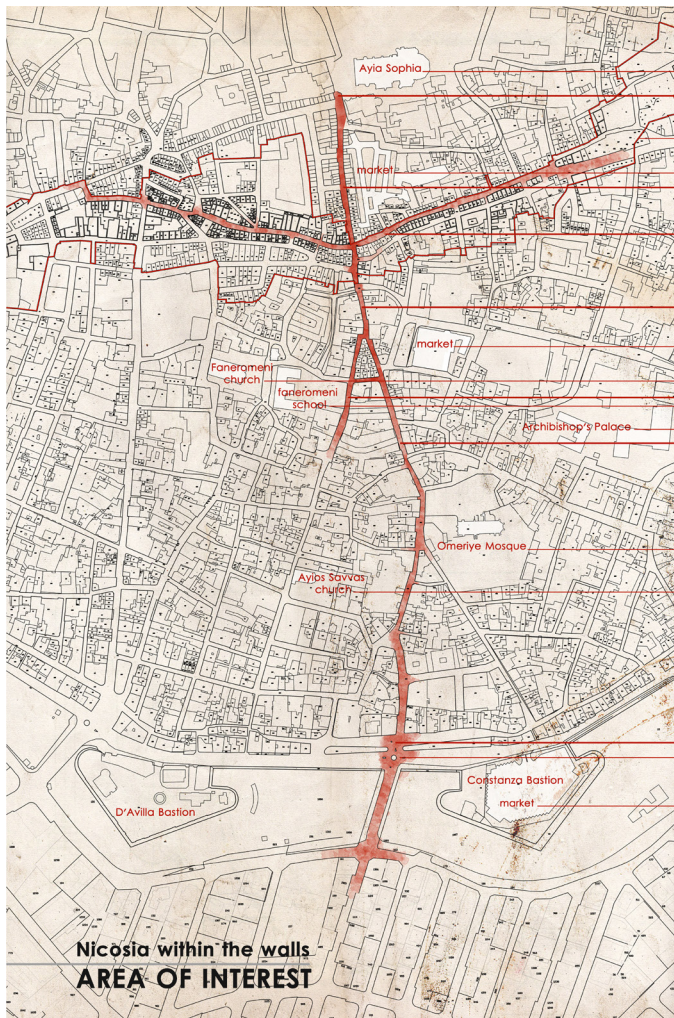
Nicosia within the walls

SITE PHOTOS

Aisxilou Street

faneromeni parking





Ayia Sophia str.

buffer zone

goldsmiths str.

Ermou str.

trikoupí str.

aexilou str.

trikoupí str.

konstantinou palaiologoustr.



entering old Nicosia within the walls - OXI roundabout



connecting Old Nicosia horizontally - within the Buffer Zone - Ermou street
vertically - from Ayia Sophia to Trikoupí street

TIMELINE

before 1963



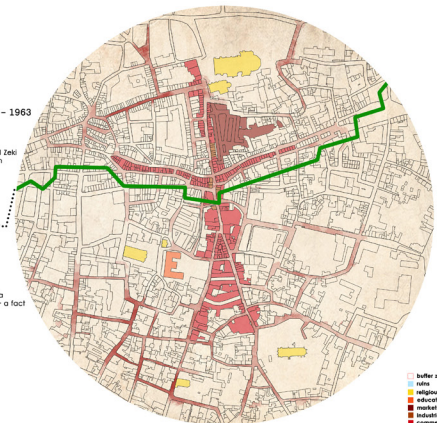
goldsmiths
ermou
aexilou
trikoupí
street
used to be mostly
commercial area

1963 & after



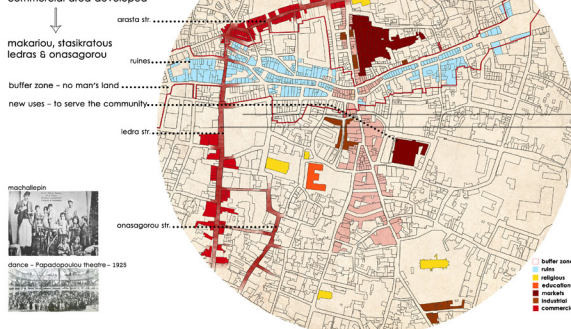
"Bloody Christmas of Nicosia" - 1963
The murder of Turkish Cypriot prostitute
Sultu Hassan (38 years old, of Hama, Hama,
midnight - 21st of December 1963
on Ermou Street and the 25 year old Hall Zeki
marked the beginning of Nicosia's division
and later on the whole of Cyprus
30 December
Lieutenant-General P. S. Gyani -
United Nations Emergency Force
draw with a green pencil
the division line between the
Greek and Turkish Cypriots ... green line...
Ermou street used to be the most
commercial area of the town until 1963
becoming the boundary of
the two areas and deserted

20 January 1964
British placed wire in the streets of Nicosia
Separation of Greek & Turkish Cypriots → a fact
British as peacemaking force
of the two communities



1974 and after

15 July 1974
the National Guard, under the direction
of Greek officers, staged a coup d'état against
the Cypriot government headed by President Makarios
20 July 1974 began the Turkish invasion
commercial area developed



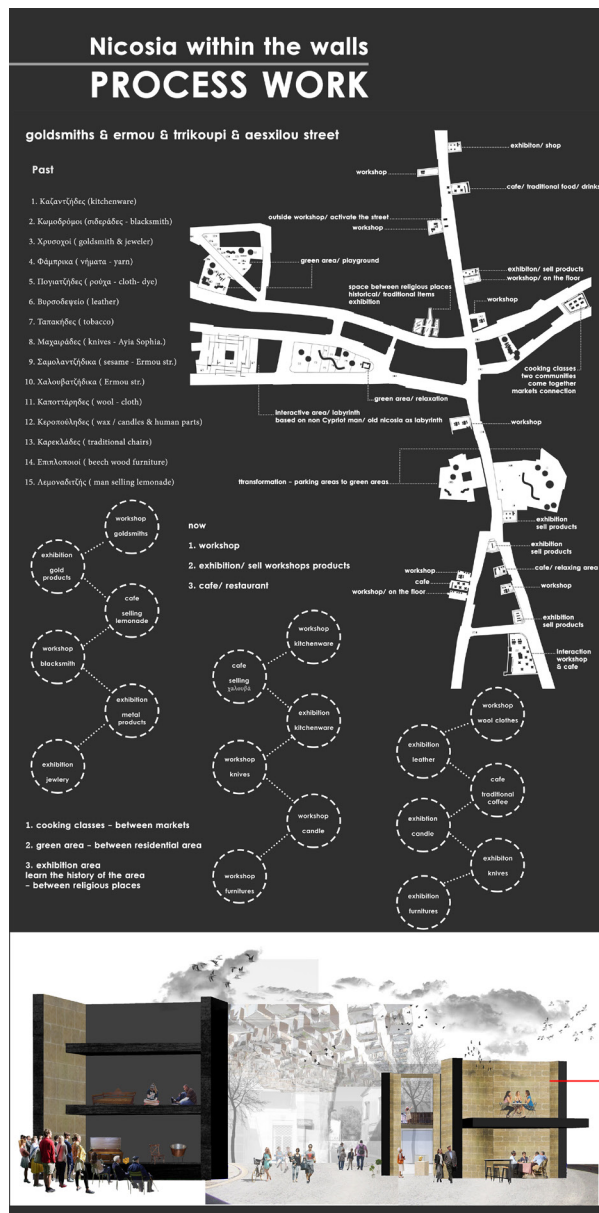
2015 now & future

commercial activities transferring from
makariou & stasikratous → onasagorou & ledras

upgrade three zones

North Nicosia
Buffer zone
South Nicosia





Nicosia within the walls

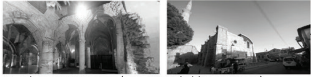
PROCESS WORK



photos of the existing area



Selimiye Mosque (past: Hagia Sophia)



St. Nicolas Church (now: exhibition space)



Bandabuliya (Old Market)



Empty plot – outdoor sitting area proposal



Empty plot – outdoor sitting area proposal



Empty plot – cooking area proposal



Municipal Market



Arablar Mosque



Panagia Faneromeni Church

Nicosia within the walls
MASTER PLAN



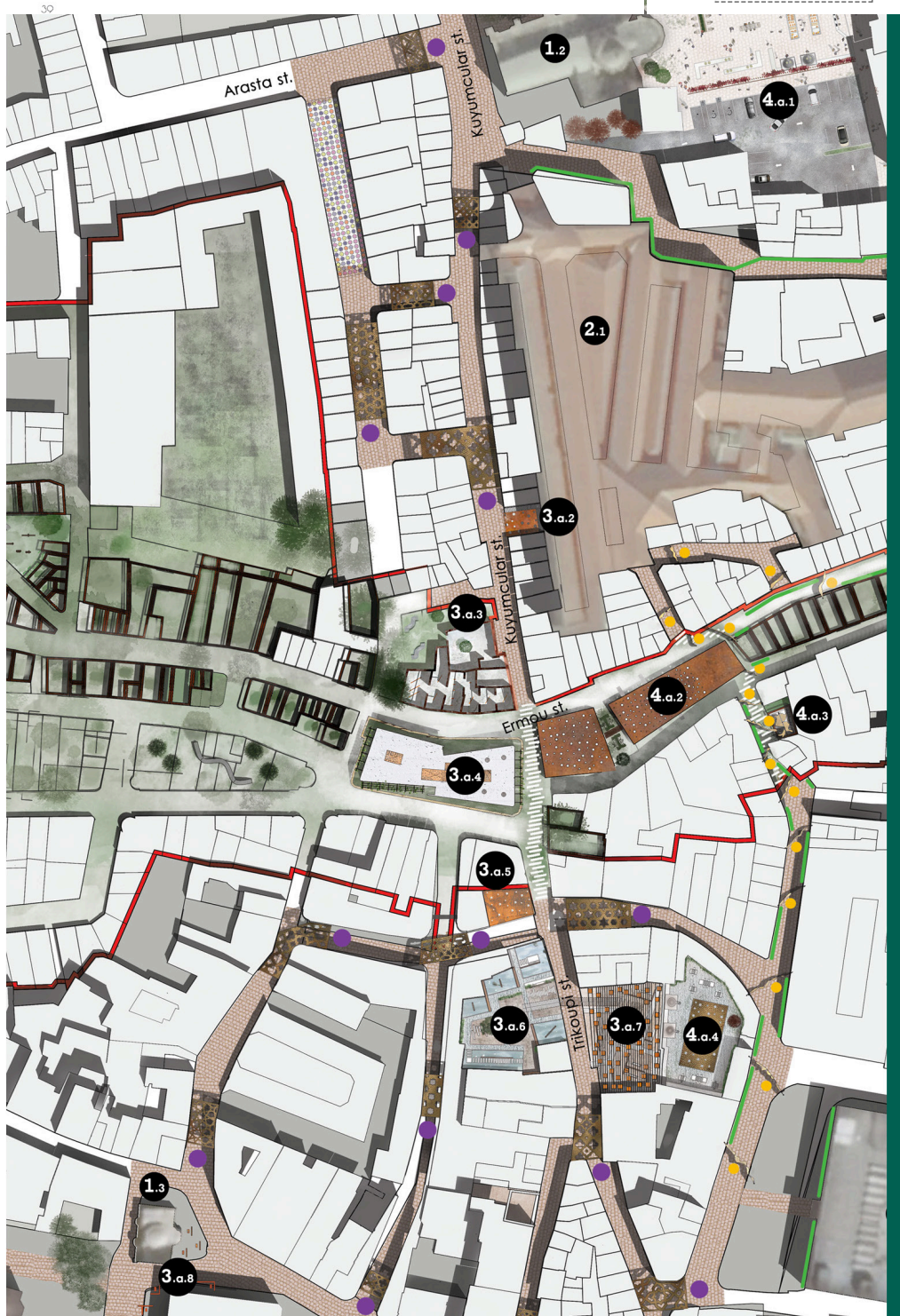
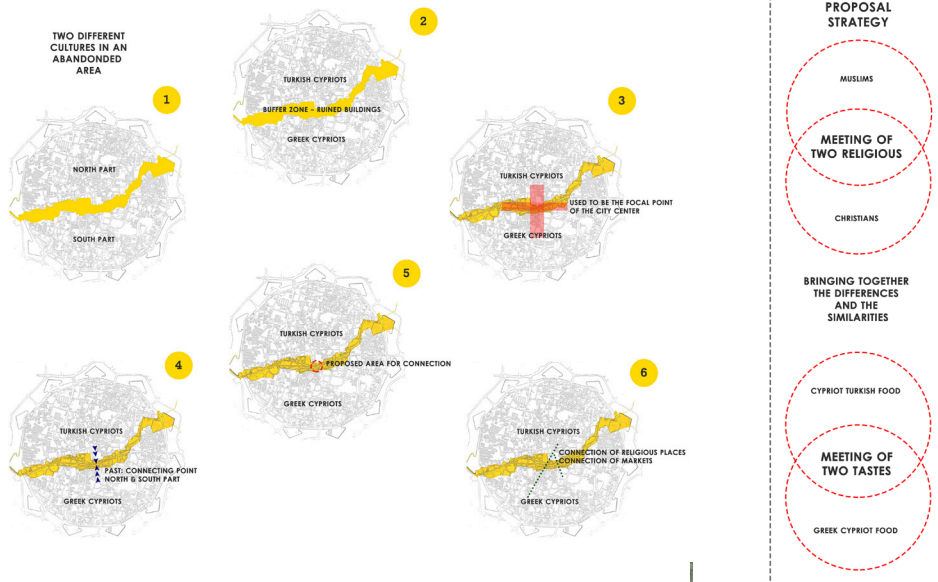
- | | | | |
|---|---|--|---|
| <p>1. RELIGIOUS PLACES</p> <ul style="list-style-type: none"> 1.1 Selimiye Mosque (past: Hagia Sophia) 1.2 St. Nicolas Church (now: exhibition space) 1.3 Arablar Mosque 1.4 Panagia Faneromeni Church | <p>2. MARKETS</p> <ul style="list-style-type: none"> 2.1 Bandabuliya (Old Market) 2.2 Municipal Market | <p>3. RELIGIOUS PROPOSAL</p> <ul style="list-style-type: none"> 3.1.1 Sitting area/ religious patterns 3.1.2 Observation tower/ history of the Buffer Zone 3.1.3 Exhibition area/ history of the area 3.1.4 Meeting of two religious 3.1.5 Observation tower/ history of the Buffer Zone 3.1.6 Outdoor sitting area/ reflect the history of the surrounding religious patterns 3.1.7 Outdoor sitting area/ reflect the history of the surrounding 3.1.8 Sitting area/ religious patterns 3.1.9 Religious patterns capsules on the street | <p>4. TASTES PROPOSAL</p> <ul style="list-style-type: none"> 4.1.1 Outdoor traditional cooking area & organized parking space 4.1.2 Meeting of two tastes 4.1.3 Outdoor cafe/ bar 4.1.4 Outdoor traditional cooking area 4.1.5 Hanging spices installation-panels 4.1.6 Vertical green wall with herbs |
|---|---|--|---|
- proposed master plan**

explanatory diagrams



PROPOSAL STRATEGIES

explanatory diagrams



master plan

- 1 RELIGIOUS PLACES**
- 1.1 Selmiye Mosque (past: Hagia Sophia)
 - 1.2 St. Nicolas Church (now: exhibition space)
 - 1.3 Arablar Mosque
 - 1.4 Panagia Faneromeni Church
- Proposed greenery
- Existing greenery
- Unorganized green area developed since the creation of buffer zone
- Plazas
- 2 MARKETS**
- 2.1 Bandabuluya (Old Market)
 - 2.2 Municipal Market
- Borders/ Buffer Zone
- Existing buildings
- Ruins within the Buffer Zone
- Public roads
- Pedestrian path
- 3 RELIGIOUS PROPOSAL**
- 3.a.1 Sitting area/ religious patterns
 - 3.a.2 Observation tower/ history of the Buffer Zone
 - 3.a.3 Exhibition area/ history of the area
 - 3.a.4 Meeting of two religious
 - 3.a.5 Observation tower/ history of the Buffer Zone
 - 3.a.6 Outdoor sitting area/ reflect the history of the surrounding/ religious patterns
 - 3.a.7 Outdoor sitting area/ reflect the history of the surrounding
 - 3.a.8 Sitting area/ religious patterns
- Religious patterns canopies on the street
- 4 TASTES PROPOSAL**
- 4.a.1 Outdoor traditional cooking area & organized parking space
 - 4.a.2 Meeting of two tastes
 - 4.a.3 Outdoor cafe/ bar
 - 4.a.4 Outdoor traditional cooking area
- Hanging spices installation-smells
- Vertical green wall with herbs



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ARCHITECTURAL PROPOSAL

Ground floor plan
visual images of the proposal

4 a 2
Meeting of two tastes is divided in two buildings near from both sides.

People from both sides can meet at the cafeteria and spend time together, drink coffee like they used to.

Cooking area will be the connecting point of the two sides. People can cook together - interact and learn about each other traditional cuisine.

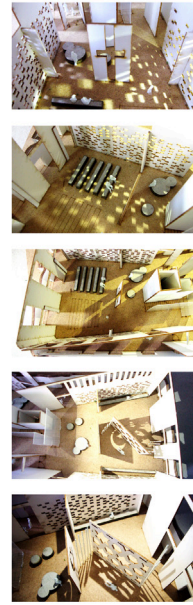
"Meeting of the two tastes" is in-between of the two markets.

3 a 3
At the open air exhibition will be exhibits photographs, paintings etc, so the user will learn the history of Nicosia.

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Visual images of the ground floor
and photographs of the physical model

Meeting of two religious will bring people together from both sides and they will learn the different religion.

"Meeting of two religious" is in-between of two the religious places, at the North and South part.

Religious patterns and prefabricated corten steel facades create a spiritual atmosphere at the interior of the building.

People entering the building from the North part, are facing the Christians praying. People from the South part, when they enter, they can watch the Muslims praying.

Through this interaction, people from both sides can accept and experience the other religion.

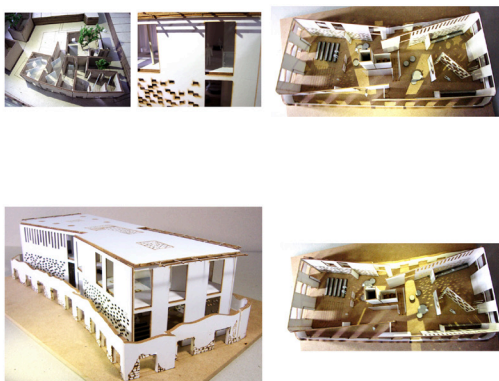
The "meeting of two religious" has pray room for Muslims and Christians.

Christians sitting in a pew, facing the cross and praying.

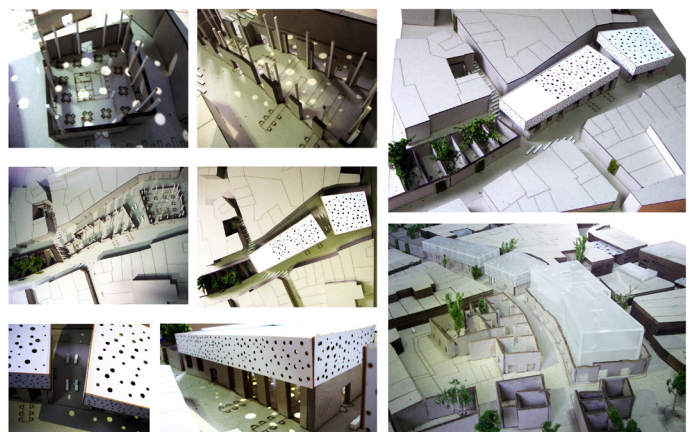
Muslims have an area for Wudu, which is the Islamic procedure for washing parts of the body and then they proceed to the pray area. The pray area is divided into two, so women and men can pray separately on their praying mat.

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photographs of the models on the ground floor of the proposal - play with the light and shadows



83



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Ground floor plan
visual images of the interventions

3.a.8
Installation near Faneromeni church for the visitors to have a place to sit, relax and pray.

3.a.7
Outdoor sitting area, with corten steel walls that the user can leave a message.

Reflection of the old (existing buildings) and the new (proposal) at the hanging installations. The reflection happening above the head of the visitor has a mental connection with the God.

4.a.4
Outdoor baking area at the South part.
The visitors can attend to the preparation, baking, selling and eating of the baked food.
An area where people can spend time together, relax and eat.



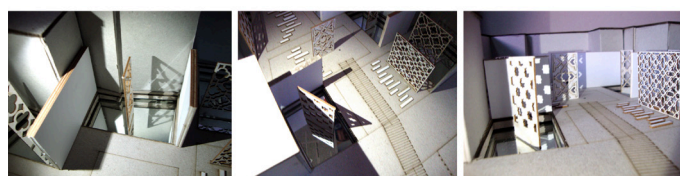
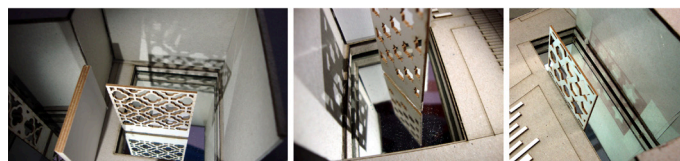
60



play with the light and shadow
photographs of the physical model of 3.a.6

The religious patterns reflect their symbols into the water and at the existing buildings facades. Those patterns create a play with the lights and the shadows. Depending on the time of the day, the shadows of the pattern change. Into the water (pond - new) are reflected the surrounding buildings (old).

Religious patterns in a form of a canopy, can be seen within the surrounding road.



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Ground floor plan at the North part
Outdoor baking area & organized parking area



Ground floor plan at the North part
visual images of the interventions

3.a.1
Sitting area around the Selimiye mosque, the visitor can relax or pray.

4.a.1
The visitors can prepare the food, bake it, sell it and eat it.
People can spend time together and learn about each others traditional ways of baking.

4.a.1
Pedestrian path, that connects the parking area with the outdoor baking area and Selimiye mosque.



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route analysis of "meeting of two tastes" & "meeting of two religious"

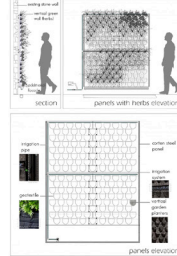
ROUTE - MEETING OF TWO TASTES



hanging installation



vertical ecosystem

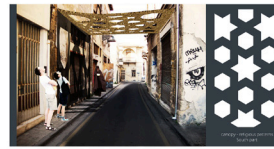


The area marked with brown, connects all the interventions.

At the route of "meeting the two religious" canopies hanging above the road and reveals religion patterns.
Canopies create shadows that reflect religion.

At the route of "meeting of two tastes" are hanging installations with spices and vertical green walls with herbs attached to the facades of the existing buildings.

Hanging installations and green walls offers to the user a sensual experience. The user breaths and smells the herbs and spices which that are the footprints of the cooking activities.



9

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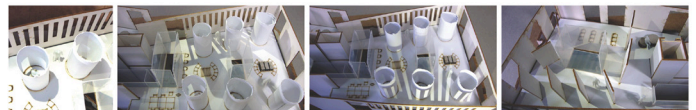
first floor plan of the meeting of two religious - exhibition area and individual pray rooms



Individual pray rooms and exhibition area
A play with lights and the shadows which they change depending on the time of the day

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Individual pray rooms and exhibition area
A play with lights and the shadows which they change depending on the time of the day



- 2 **MARKETS**
 - 2.1 Bandabulsi (Old Market)
 - 3 **RELIGIOUS PROPOSAL**
 - 3.0.1 Exhibition area/ history of the area
 - 3.0.2 Meeting of two religious
 - 3.0.3 Observation tower/ history of the Buffer Zone
 - 4 **TASTES PROPOSAL**
 - 4.1 Meeting of two tastes
 - 4.0.1 Outdoor cafe/ bar
 - 1 stairs
 - 2 elevator
 - 3 w.c
 - 4 gathering area
 - 5 pray room
 - 6 bookshelf/ storage - stool and candle
 - 7 void - watching Muslims pray
 - 8 bookshelf/ storage - mat
 - 9 void - study area
 - 10 study area
 - 11 void - watching gathering space
 - 12 view - Phaneromeni church
 - 13 exhibition
 - 14 cinema
 - 15 view - Ayia Sophia mosque
 - 16 void - watching Christians pray
 - 17 green vertical wall with herbs
 - 18 hanging installation with herbs

Q4



Roof floor

- 2 MARKETS**
 - 2.1** Bandabulya (Old Market)
- 3 RELIGIOUS PROPOSAL**
 - 3.a.1** Exhibition area/ history of the area
 - 3.a.2** Meeting of two religions
 - 3.a.3** Observation tower/ history of the Buffer Zone
- 4 TASTES PROPOSAL**
 - 4.a.1** Meeting of two tastes
 - 4.a.2** Outdoor *café*/ bar

- ❶ void - watching Christians pray
- ❷ void - watching gathering space
- ❸ void - watching gathering space
- ❹ void - watching Muslims pray
- ❺ void - light in the pray room
- ❻ green vertical wall with herbs
- ❼ hanging installation with herbs

Plants hanging from the metal frame and they provide shading.

The plants are deciduous in order to lose their leaves during autumn and allow maximum penetration of light.

During the warmest months of the year the plants bloom and provide shading to the buildings.

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Acknowledgements
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Brief Overview of Cyprus

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The Architecture of Re-Unification: The Case of Nicosia
Bridging Diverse Cultures within the Abandoned Buffer Zone of Nicosia
Incremental Revitalisation: Sopaz Abandoned Industrial Building
Adaptive Reuse: Industrial Heritage of Carnayo
Adaptive Reuse: Verengaria Hotel, Prodromos Village
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Perception of Space Through Senses: Multi-Sensory Living
Architecture and ecology: Towards Symbiosis at Alikí Salt Lake

Building Blocks for Social Sustainability in Nicosia

Walled City of Nicosia
Move to the End
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Live Streaming-Connecting Cultures
In-Fix
Multi-One Food Network
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Playgrounds Developed Through Meanwhile Spaces
Re-Finding
Inter-Group Mixing
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Red Path
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Participants
Editors

Incremental Revitalisation: Sopaz Abandoned Industrial Building

by Postekkis Alexandros

Introduction

Industrialisation has been a major chapter in the world development, affecting culturally, socially, economically as well as architecturally the life of the 20th century citizens. Industrial revolution had a great impact over the whole world, and its great growth also demanded a constant increase of factories that shaped the industrial character of the era. The urban environment was introduced to new building typologies of areas shaped by the image of factories where great public interest was attracted for working and living (Nomikos, 2004). This radical development was the beginning of great industrial cities, equal to the concept of a "social condenser" within its greater rural network. The idea of these building's generation was a result of a fast growing development that created a productive manufacturing system, which activated the socioeconomic system. As the interest in buying was higher, more and more factories were being built but unfortunately, wrong management and failing economies in many regions of the world, resulted in decline or even the death of Industrial Buildings on a worldwide scale (Nomikos, 2004).

Due to the lack of financial recourses, factories with great importance regarding their offerings to the 20th century society and in some cases their dominant architectural characteristic style, started losing their value as social condensers along with their original value of production and in addition, their importance of maintenance and care. These buildings turned into neutral spaces, which posed an urban problem of non-used structures surrounding urban regions. These structures eventually underlined the importance of preserving architectural heritage. The preservation process of the memory and identity of a building, neighbourhood and public space is a greatly supported and promoted process that aims in re-establishing through generous financial and other motives, as well as private initiatives which have learnt to respect and enhance the value of architectural forms of the past (Lavvas, 1984) (Nomikos, 2004).

By doing so, new users of transformed buildings or sites as well as the wider public not only see the romantic and nostalgic side of a revitalised industrial building, but also its functional and financial contribution to the modern way of life. Through sustainability, re-using and respecting the old and neglected, entities can be brought back to life to something new and exciting (Sherban Cantacuzino, 1989).

There are two major attitudes towards the revitalisation of an old building; firstly the maintenance of its previous character and memory through restoring techniques where the original structure and the new one come together in harmony and respect and, on the other hand, an approach where there is a complete re-use of a building without any references to the structure's original purpose (Louvi, 2007). Restoration is a great

architectural domain of development throughout the centuries and its aim has always been the potential life expansion of important buildings as well as their value to society and culture. There is no doubt that an abandoned superannuated factory that is technologically and stylistically out-dated, is a challenge but at the same time, a fascinating concept that challenges the architect, designer or planner to protect its original, historical and emotional value and most importantly its unique identity (Kizis, 2007).

Museums of Industrial Archaeology

It is important to understand the architectural and memory value of these buildings towards society and its surroundings. Since an industrial building becomes not only a landmark but also a landmark in history, it could be transformed into a museum. It then becomes subject of investigation of industrial archaeology. As long as it fulfils the criteria and the requirements, it becomes part of the cultural heritage of a society under the protection of the state (Marathovouniotis, 2008). This entity will then reflect the culture of a civilisation and its evolution through time. Nevertheless, this chain of cultural samples should be complete through the preservation of industrial buildings and also focus their interest as industrial museums of their technological and technical equipment. As a result, this building can only inhabit a specific use and can only be a "museum in and of itself" (Louvi, 2007).

Although the new use of an industrial building as an industrial museum preserves the existing building, this also requires a series of additions and improvements either to its structural system or its infrastructure. These improvements will ensure and create the proper conditions for the building to accommodate new uses, in accordance to correct requirements. Some of these changes could be structural and anti-seismic reinforcement or architectural changes that will support its new functional and mechanical requirements but also generally provide the building with support to function as a contemporary museum that is most probably not supported by the existing situation (Austin, 1988).

The task of an architectural interaction to the existing fabric of the building should be a distinct contrast with the existing and genuine parts of the building. In any case, buildings are treated as a monument in order to avoid any misunderstandings and confusions of the users, in the future use between the existing structure and the new additional parts. It would be unfair to take for granted that all abandoned, industrial buildings should be preserved as cultural heritage museums. The reason is not only financial one. Preserving and transforming all industrial buildings into museums will create a wasteful chain of building and overall will reduce the value and interest of buildings that are

really worthy to be museums. The evaluation and recording of an industrial building, in order to be preserved, should be executed under specified criteria that will result in the selection of few representative examples of each period, mainly aiming at preserving industrial equipment. This will result in the complete chain of industrial archaeological samples that constitutes the history of a place (Kizis, 2007).

Revitalised Industrial Buildings

One can wonder if there is any sense in having an exhibition of mechanical equipment around the restored building where the practical approach should be to house new functions that these buildings can offer as a building fabric. The revitalisation of an industrial building is the last resort to saving industrial buildings in new uses. The reason for not demolishing them completely, in order to give place to a new contemporary building for the needs of the city, is their architectural value and their importance as symbols of memory, landmarks (Kizis, 2007).

Therefore, their architectural interest is concentrated in the context of their industrial landscape. Buildings that give character to the area around them will always recall its memory and history with no need to educate the public with museum approaches (Louvi, 2007). Thereby the reuse of an industrial landscape should aim to conserve the memory of the place, taking into account that this place should function as a "landmark".

Should we maintain the cultural heritage incorporated in the structure of a historical building at any cost? Or should we allow the domination of its new use and structure? A balance between heritage and the economic and utilitarian value should exist and be succeeded. But where is this line precisely found? Each building has a different value, problems and the occasions of heritage. Accordingly, each individual building should be judged differently (Nomikos, 2004). While setting any criteria of judging a building for its cultural value according to either its architectural or memory value, we should consider, in parallel, the budget and feasibility of bringing a building to life again.

This could lead one to wonder what the difference between taking an industrial building and transforming it into any kind of public or private building without any reference to its predecessor, and demolishing it or constructing it from scratch. A radical transformation of an industrial building from one day to another could only create questions and misunderstandings to the people who up until now are related to and conceive this building as having a specific use and character (Marot et.al, 2003). Memory of a place is subjective and can go through changes as one lives on and experiences life. But if that memory is harassed drastically, it turns into a mistreatment of a place and is probably undesirable.

Incremental Revitalisation of Industrial Buildings

Incremental transformation of industrial buildings is an approach that shifts between two ideas: reusing an industrial building fabric and incorporating new uses or demolishing it and constructing a new one. Incremental transformation manages to create the proper conditions for the revitalisation of an industrial building in order to succeed not only to incorporate new uses through new construction but also to relate to its former use and function. Nevertheless, this results in a thriving adaptive programme for a 'place' and its memory, and is related to its previous function so that users can easily reference and accept its transformation not as an assault, but as a further development as life goes on (Marot et.al, 2003).

Consequently, the new construction will be accepted as a 'tool' for memory's development. However, it should be kept in mind that this is not a change but a transformable development that should be executed step by step so that people can be part of this procedure and finally accept it. The idea describes the transformation of the building structure and functions, from the inside to the outside incrementally, where eventually the building, in the long run, will completely change. One could describe this gesture as an expansion of new functions by recycling existing ones in stages, which will eventually be revealed. The result is a transformed new building, like an apocalypse through the years and simultaneously a method of acceptance by its users.

Attempting to insert a new program into an existing industrial building by incremental change requires a slow adaption due to the gradual and expandable structure from the inside out, upon the ruins of a memorable building. This gesture recognises the building's memory related to its previous functions and develops a new one in an attempt to recycle it. The question is how the industrial building's new operation can be created or developed into a new one while at the same time relate it to the memory of the building's initial function or production line. A solution can be generated from issues that brought an industrial complex into depression. Technology has improved and the industry is called upon to respond and adapt to new emerging needs and further changes. As a result, most industrial complexes seem unable to respond to demands, mainly due to their insufficient technology or structure, having as a consequence to end their life (Louvi, 2007). The aim of designers and society in general is to investigate the issues that brought a factory to its knees and generate ideas that could bring about solutions.

Memory as a Design Strategy

Memory has always been a property related to architecture. Man experiences a space,

all information related to spaces is stored, retained and recalled into his mind. A relationship is created between a user and a place or building that can be described. Each time a person experiences the same place, he/she can recall memory and identify the place and even compare the stored information (Mitchell, 2005). Nevertheless, the question raised here is what is being identified in each place or building as a man experiences a space, and what is stored as information in the memory. To be more specific, it is important to identify what values are recognised and appreciated by a user so that they can be either preserved or developed during a future transformation of an abandoned industrial building.

Values of an industrial building that can be appreciated and developed for future transformation are countless. The aim is to concentrate on the most important ones. Industrial complexes are fascinating buildings and are appreciated by people not only for their technology but also for their production of goods and architectural value. However these are not the only elements that constitute the memory of an industrial complex as a landmark. Their surrounding landscape and how it is transformed throughout the years of the factory's operation. By identifying the above essentials of an industrial complex we can create a concept that will be based on memory and use it as a design strategy. However, the aim of using memory is not solely done in order to preserve the building as a museum landmark for its surrounding environment. The way in which we use memory and in turn, turn it into a design strategy is equally important. This strategy aims to revitalise an industrial complex, step by step, not only to achieve cost efficiency but most importantly for the users and visitors, to accept the changed identity of the building and place. We have to pay attention to people's connection to the memory to place and their sensitivity and respect the way a valuable building is being treated. By making people witness this step-by-step process of transformation, the architect makes them part of the design strategy and gives them the opportunity to get involved in the process through experiencing it instead of a common preservation that requires people's acceptance from one day to the next.

Adaption and Research of Technical Equipment

Industrial buildings are characterised as historical buildings when they appear to have great architectural value. Nevertheless, today, it is strongly believed and acknowledged that these buildings also host another important cultural component, that of their containment of technical equipment. This cultural component reveals the continuous effort of humans to resolve basic needs such as investigation of a solution and improvement of the quality of life (Hajigoga, 2008). It would be adequate to propose and insert a function that will emerge from the existing, not just to create a relationship with the memory

of the building, but also to adapt it either to its containing technology or in general to its former production line. Research of the technical equipment raises several values such as scientific, technical, structural, aesthetic, ecological and financial (Hajigoga, 2008):

- Scientific values, as a result from investigation and application of contemporary knowledge on physics, mathematics, chemistry and other sciences.
- Technical and structural values arise because of new materials, methods and techniques.
- Aesthetic values due to the appearance of machines that sometimes mimic nature (snail), where in the newer machines we have variations in colouring, minimisation of scale, aerodynamic shapes or extreme shapes that used to be prototypes of that period.
- Ecological values arise due to the concern of minimising blare and emissions, economy on energy, use of dangerous ingredients and recycle materials.
- Financial values aim at the reduction of production costs relative to product production and business viability.

Research in the above fields can give us conclusions and results for further improvement of the industrial world. In order to create proper spaces within an existing industrial building, several labs can be introduced and hosted in order to investigate existing issues and can also be created through the factory's function and production in general. This gesture could be characterised as a development of the previous function informing the new one of its future function, preserving the memory of its predecessor. On the other hand, introducing new uses that emerge from the previous ones, can also achieve a sustainable attitude towards the building's functions by recycling old functions with new ones and in relate them. It is also an opportunity to take advantage of the containing technology of the building for investigation and research, rather than remove them altogether, which again, is much more cost efficient.

New Building Structure

The concept of incremental change not only aims for a sustainable attitude in terms of recycling the existing functions of the building, but eventually achieves this on the building structure. The strategy stands upon the death of an existing structure where instead of maintaining and reinforcing the existing building fabric, we let it slowly 'die', taking advantage of its current stance, and then eventually deconstructing its dead parts and constructing anew. Feasibility studies show that any maintenance and reinforcement of a building can add another 20-30 years to its life (Lavvas, 1984). By letting the building "decompose" and beginning incremental construction from inside out, the new structure allows us to adapt to its new needs, taking advantage of some parts of the building while slowly revealing new ones. The new construction not only provides endurance,

and reinforcement to the structure, but it also costs less. The result is a contemporary construction that not only corresponds sustainably to the local climate but also technologically supports the emerging needs of its future use.

New parts to the building should correspond to contemporary standards of construction and they should be flexible, prefabricated and recyclable in order to potentially adapt to future changes of functions and structure that will potentially emerge in the future should there be a complete change of programme (Deplazes, 2005). The goal is to create a new structure that will not only be flexible and cheap but will also be adaptable to the existing fabric of the building and succeed in incorporating all the sustainable attitudes the new building requires with passive systems that take advantages of the primary energy sources such as light, air and water.

The strategy for the new building structure attitude is however related to memory where even the new construction should be dealt with a system that will have its own process through life that will eventually expire. As Abalos and Herreros Architects point out, the way a structure is planned to be constructed and host its new functions needs to take in consideration the future need either to adapt to new uses or eventually, be deconstructed due to emerging needs of development (Abalos, 2008). As a result, both the function and structure has to be dealt with recycled elements that can be transformed or dispatched when needed and when they have completed their life cycle.

Applications of Incremental Transformation – Sopaz Case Study

The Sopaz Factory is an industrial complex located in the capital of Cyprus and is currently producing aliment for several animals (Postekkis et.al 2012). Due to the fact that the factory was built in 1970, it deals with issues of infrastructure, particularly Nicosia, the technology that supports the factory's production but also the building fabric that seems to have become weaker throughout the years. The general director of the industrial unit admits that the factory is now left with a further two years of operation before falling into depression. As a result the company questions the future of the complex. Either it will have to be renewed by upgrading its technological equipment or demolished and sold in order to move the industry to a new area, outside the city.

This study reveals the building's architectural and memory value. Foremost the building poses a great modern structure, constructed fully of fair face concrete and on the other hand, the memory of the building has become so strong in the area that it has been nominated as a landmark. The area has been named after the building's brand, 'SOPAZ'. Following the above strategy, the study deals with the building's memory, always resulted to its function.

Following the above issues, a strategy of the incremental transformation of the complex should be created considering the new program of the building and how this will eventually be feasible. The first gesture deals with the surrounding landscape of the factory, using the 'phytoremediation' technique in order to kick start the healing of its surrounding soils. This will also make the first statement towards the future transformation of the building.

During the first two years, the above process will take place within the complex, until it finally closes. The next gesture deals with the insertion of new uses and eventually the new construction. The question raised is: what could the next use of an industrial building that produced aliment for animals be? The case study of Charlie's Chocolate Factory informs us of how we should generate the new programme. Through research, I conclude that these kind of industries investigate ways of producing better quality of aliment for animals, and improve their ingredients so their products can resist through time and at the same time provide better aliment enrichment in vitamins. As result, an institution of research and development of aliment, could be generated in order to investigate and develop new methods of production. Labs of experimentation could be incorporated as a new function but, nevertheless additional construction is required to house these special functions.

Since the new functions are generated through previous ones, the new strategy needs to find ways of addressing the incremental adaptive transformation of the building fabric. Since the structure of the building has another 10 years of life, the first gesture deals with an addition on a section of the building that will host the labs. This action will be the first statement regarding the building transformation to the surrounding area. The type of construction will follow the case study of a Recycle Plant Factory in Spain with light weight structures and polycarbonate panels that achieve a sustainable attitude towards the building's function, provides sufficient light and inverses the effect at night, and secondly, creates the proper condition for future reuse of the structure or further dismantling.

The next step will take place in the next five years, after the public's acceptance for the new added structure and will include several services for the workers of the labs such as administration and a library. This step will be followed with the first inner demolitions in order to create the according spaces for new functions. In some cases the demolitions will be revealed on the outside of the building fabric and then replaced with the new structure mentioned above.

The strategy will continue with the expansion of other functions and further demolition

in stages in order to host the rest of the programme that will include auxiliary functions such as the cafeteria and restaurant and finally residences for students of the institute. Each stage is calculated to be executed approximately every five years in order to be completed in 30 years, since the stages of expansion are six. This will result in a step-by-step transformation throughout the years, recycling both function and structure of its predecessor.

Eventually the idea deals with the life cycle of the new building since the first gesture will have a difference of 30 years of construction between the last. The design tries to achieve a strategy that will allow the endless incremental transformation of the complex, even when it completes its transformation, since the structure and function will be recycled due to their life expiration.

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sopaz factory by stavros economou

Incremental Revitalization: Abandoned Industrial Buildings
This proposal will explore the proposition of restoring an industrial building making an attempt to activate and integrate these building again in the socioeconomic system according to the new needs of this society.

History:

The Sopaz company is a third party Organism which was founded in 1961 from the three main suppliers organisms of Limassol, Pafos, Famagusta, Larnaka and Nicosia and the Coop Central Bank. Aim of this foundation is the production of all goods of forages for cows, sheep, pigs and poultry. The building was built in 1972 from the architect Stavros Economou and were nowadays is listed in docomomo as architectural heritage.

Revitalization of Industrial Buildings

There are two major attitudes towards an old building revitalization; firstly the maintenance of its previous character and memory through restoring techniques where the original structure and the new one come together in harmony and respect and, oppositely, the approach where there is a complete building re-use without any references to the structure's original purpose.

Dilemma

Should we maintain the cultural heritage that is incorporated in the structure of a historical building at any cost, or should we allow the domination of new use and structure. A balance between heritage and the economic and utilitarian value should exist and be succeeded. But where precisely this line is found? Each building has a different value, problems and the occasions of heritage. Accordingly, each individual building should be judged differently.

Issue

A radical transformation of an industrial building from one day to another could only create questions and misunderstandings to the people that until now are related to and conceive this building as having a specific use and character. Memory of a place is subjective and can go through changes as one lives and experiences life. But if that memory is harassed drastically, it turns into a mistreatment of a place and is probably undesirable.

The Proposal

The question that this project is called to answer is what is the balance between the transformation of a building into its new condition while at the same time establishing a harmony between memory, cost efficiency and feasibility.

Incremental Revitalization

Memory As a Design Strategy

Memory was always a property that was related with architecture where as a man experiences a space, all the information related to the space is stored, retained and recalled into his mind. Nevertheless, the question raised here is what is being identified in each place or building as a man experiences a space, and stored as information of memory.

Values of Memory

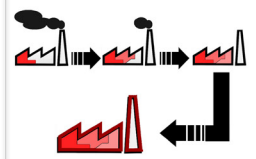
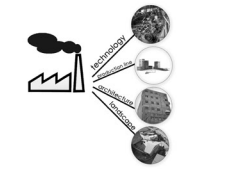
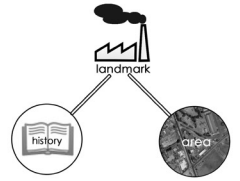
Values of an industrial building are countless to be appreciated and developed for a future transformation. The aim is to concentrate to most important ones that are appreciated by the users. Industrial complexes are fascinating buildings and are appreciated by people for not only their containing technology, surrounding landscape but also for their production of goods and lastly for their architectural value.

Methodology

This strategy deals with a design of **step by step** execution from the inside to the outside, like a worm eating an apple from the inside to the outside and finally reveals the reality of the inner space. One could describe this gesture as an expansion of new functions by recycling the existing ones of a building in stages, which will eventually be revealed. The result will be a transformed new building, like an apocalypse through the years and simultaneously a method of acceptance by the users.

Case Studies

In Duisburg Park the idea of park the aim was not to erase the scars of the site but instead, to preserve them in a delicate way so they can reference them back to the users. In Dagli Power Plant the idea was to create a research energy center in an existing power plant generator building. This should also be created as a living space than can organically relate to the lives of the residents.



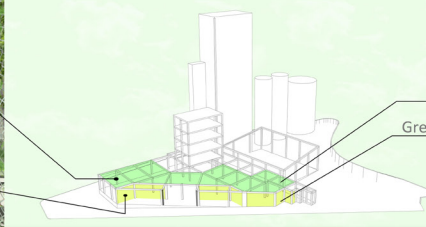
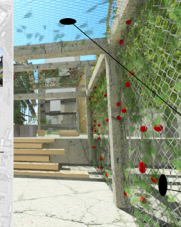
phase I 5+

Green Boundaries

incremental revitalization of landscape

Duisburg park case study
Duisburg Park located in Germany is an example of a revitalized industrial complex that used to produce coal and steel. After its production, it not only created a residual space along the urban region but also created a significant polluted area. Their innovative proposal which understood and respected the industrial complex past, associated with the polluted landscape, with main aim to heal it rather than neglecting it.

Thematic Park



Thematic Park Activities

Projection Area

This area is dedicated to the small kids where they can play several games along with their parents. A small water tank is placed at the center of the area allowing children play with it understand the same time how a plan is being feed.

Playground

Taking advantage of the abandoned silo, they were transformed into diving tanks. Their form and volume allow us to create the proper a space for people to practice diving in the center of city instead of going to cities by the sea to practice.

Diving Tank

Parkour area is created mostly for the fanatics of the sport. The idea is to invite young generation to participate with own way into this complex instead of taking several risks along the community practicing their favourite specific sport.

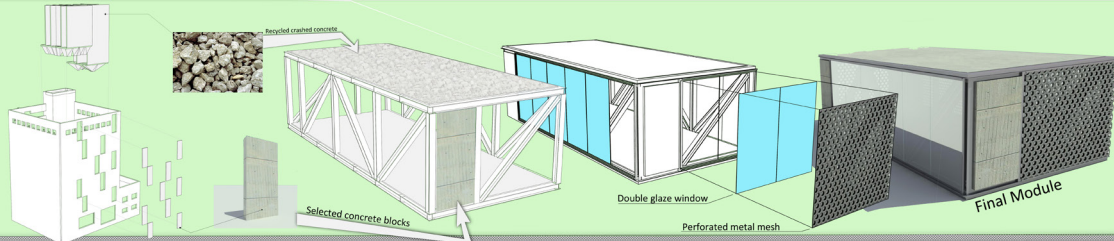
1. Projection Area
2. Climbing Wall
3. Diving Tank
4. Parkour
5. Playground
6. Public Toilets

phase 2 10+

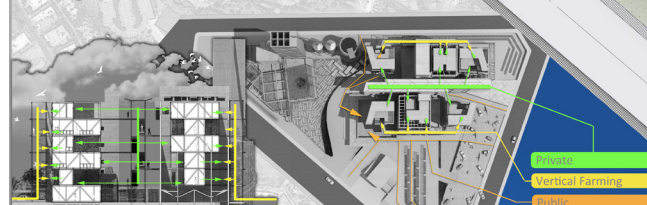
Module Structure Assembly

sustainable attitude
The type of the construction with light weight structures and polycarbonate panels achieving a sustainable attitude towards the buildings function, providing sufficient light and inverse the effect of night, and second, create the proper condition for a future reuse of the structure or further demolishing.

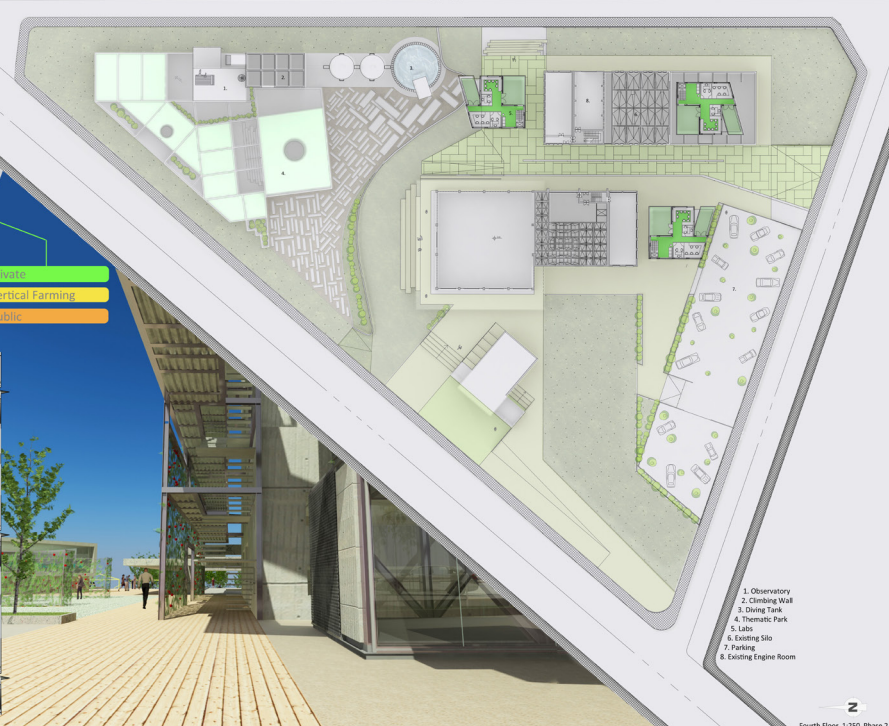
phytoremediation air cleaning system
Interior side wall plantation will provide clean air to the building in parallel with the natural ventilation that is achieved through the north openings. The idea derive from the building Center of Architecture Science and ecology in Cairo, Egypt (Case).



Shifting Between Private and Public Circulation



The bond between farmers & scientist



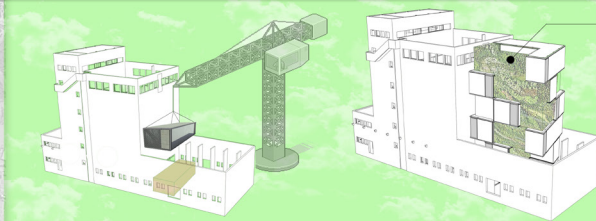
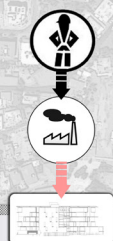
phase 3 15+

Installation and function

The next step will follow in the next 5 years after the public's acceptance for the new added structure and will be the several services for public and the new labs for the investigation of peoples food. This step now will be followed with the first inner demolitions in order to create to proper spaces for the new functions. In some cases the demolitions will be re-ved to the outside of the building fabric and then replaced with the new structure that mention above.

construction concept

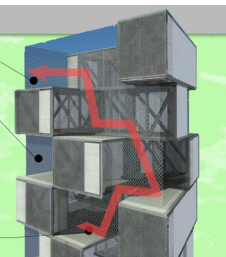
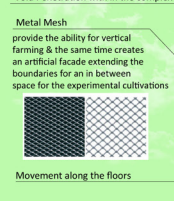
The new building structure attitude is related to memory where even the new construction should be dealt with a system that will have a process through life and eventually one day will expire. The way that a structure is planned to be constructed and host the new functions, need to take in consideration that one day it will need either to adapt new uses or eventually deconstruct due to the emerging needs of development.



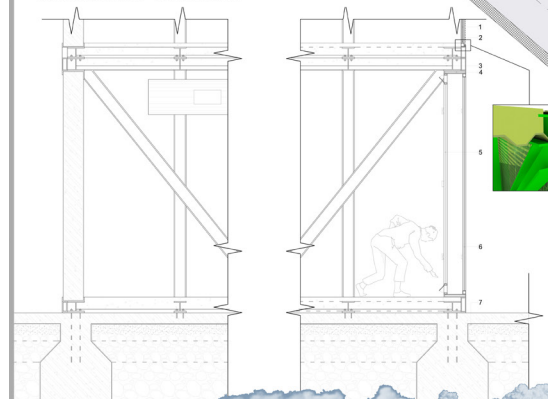
Experimental Cultivations



Void Penetration with in the complex



Detailed Section - Ground Level



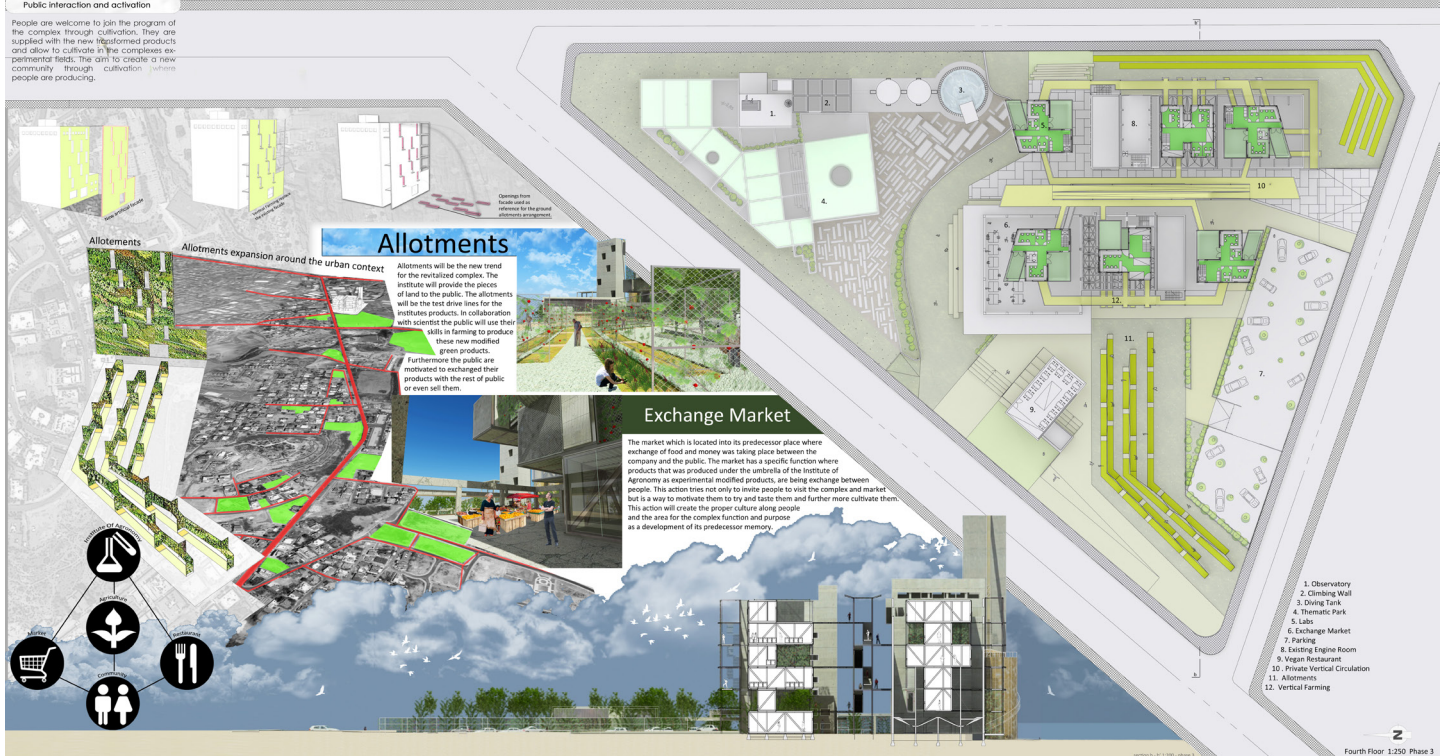
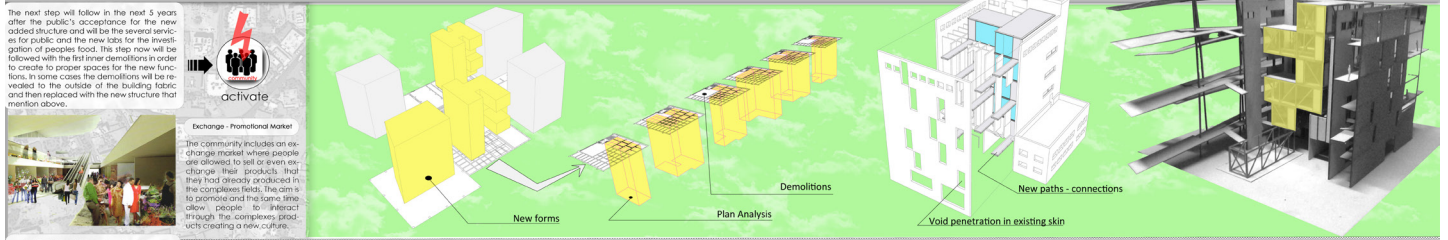
Section 1:20

1. Static double glazed
2. 2mm extruded metal sheed
3. 180mm recycle concrete slab
4. Sandich window panel
5. Interior double glazed
6. Exterior double glazed
7. Concrete Foundation



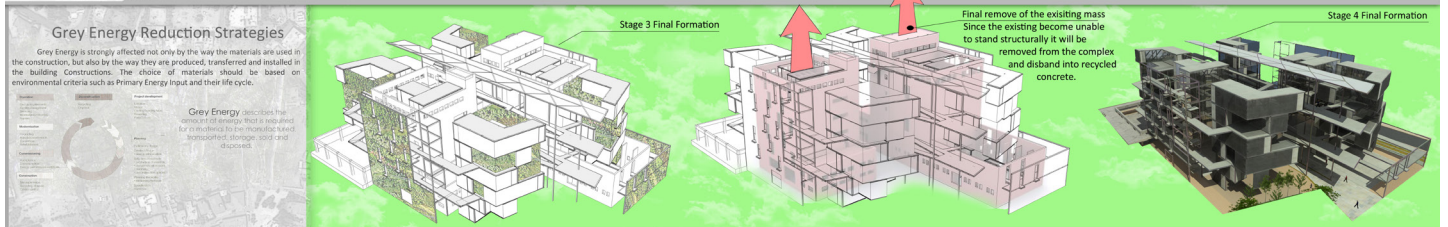
phase 3 15+

New Volumes Insertion & Demolitions

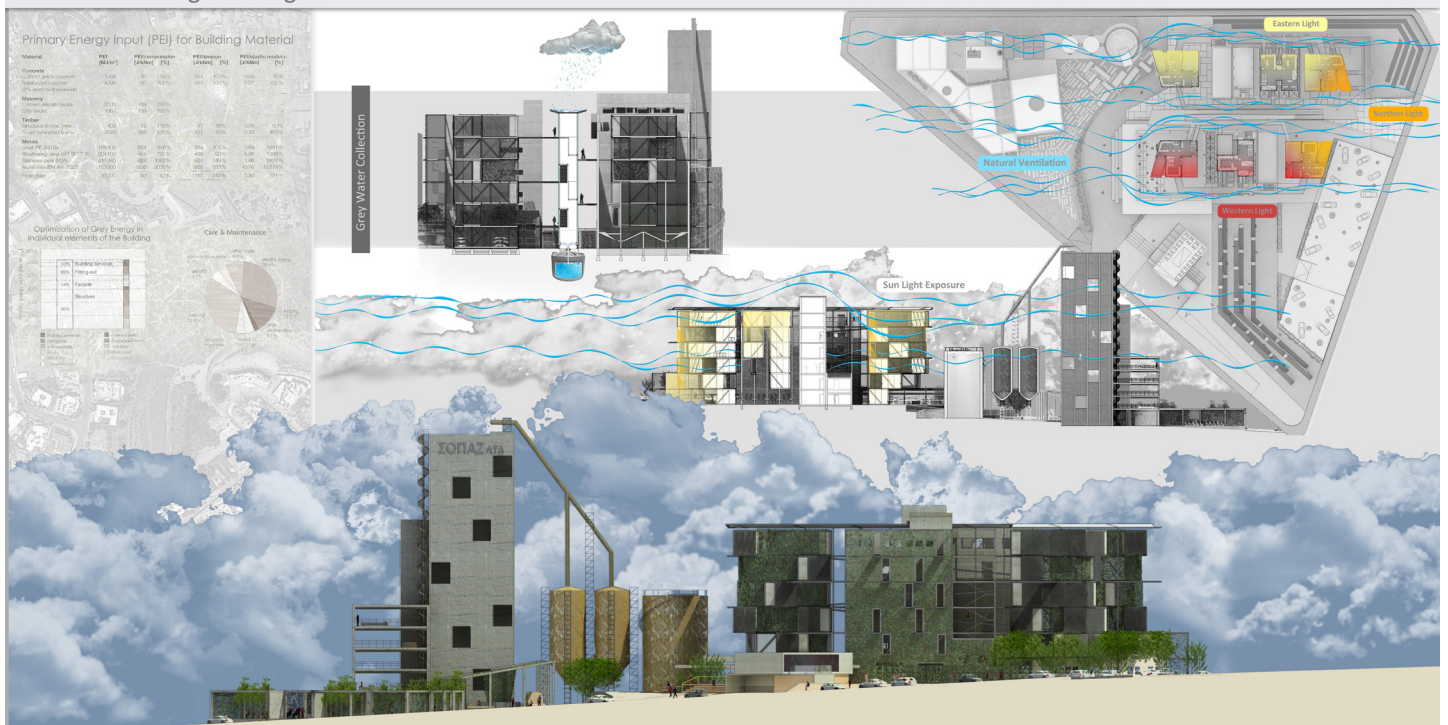


phase 4 50+

Demolitions & "Final" Form



Sustainable Design Strategies



Acknowledgements
Preface
Brief Overview of Cyprus

Architectural Design Projects

Art and the Community: Transforming a Declining Area
The Architecture of Re-Unification: The Case of Nicosia
Bridging Diverse Cultures within the Abandoned Buffer Zone of Nicosia
Incremental Revitalisation: Sopaz Abandoned Industrial Building
Adaptive Reuse: Industrial Heritage of Carnayo
Adaptive Reuse: Verengaria Hotel, Prodromos Village
Senior Living: Multigenerational Cohabitation Care Development
Perception of Space Through Senses: Multi-Sensory Living
Architecture and ecology: Towards Symbiosis at Alikí Salt Lake

Building Blocks for Social Sustainability in Nicosia

Walled City of Nicosia
Move to the End
Safe Art
Live Streaming-Connecting Cultures
In-Fix
Multi-One Food Network
Prosperity of the Abandoned
Playgrounds Developed Through Meanwhile Spaces
Re-Finding
Inter-Group Mixing
Back to Nature
Agios Mamas Refugee Estates in Nicosia
Multifunctional Temporality
Safe Visibility
Linking Through Appropriation
Red Path
Interaction-Installation-Movable Platform
Enlightenment
Nicosia Ledra Palace Crossing
Green Design for Diversity
Wide Open Spaces
Feel The Moat

Participants
Editors

Adaptive Reuse: Industrial Heritage of Carnayo

by Demetriou Christina

Introduction

Limassol is one of the six cities of Cyprus; it is a seaside city. It's quite an interesting city, with regards to its built environment. The city hosts the main port of the island as well as the headquarters of several multi-purpose trade, economy, tourism and other industries. The industrial capital of the city was gradually developed and influenced its development. The industrial buildings combined with the port's activities play a vital role in the mixed character of the contemporary city, which has also been greatly influenced throughout the centuries, in accordance to its alternating functions and uses.

Most of the wineries and factories are located in the central points of the city and eventually expanded and settled in its peripherals, namely on the coastline, near the port (Tsiflikoudia area). Generally these factories export products and provide the main economy of the city. Due to financial reasons, many of these factories have however been abandoned and relocated to other areas of the city.

With regards to the trade industry, Limassol is considered the most developed city of the island. Its main trade is based on wineries and carob factories, and is the only city to provide these services.

Limassol's main wineries are KEO, LOEL, ETKO, and SODAP. From the middle of the century, the wineries played a significant role in the development of Limassol. Today these factories offer a special kind of urban architecture that is technologically adept. The storages of carob have played a significant role in the unity of these industrial buildings and are a great example of the modern architecture of the 60s made from prefabricated arches - reinforced concrete by civil engineer Andrea Papadopoulos. Another significant building of the Tsiflikoudia area is the ceramic factory is abandoned like most factories in the area, with others having collapsed.

Limassol boasts industrial buildings that have an adaptive reuse or preservation, and have attained a special character and have become landmarks of the city. Their maintenance is combined with adaptive reuse. Two examples of these industrial buildings are the "Carob Lanitis" building which has been converted into a gallery and recreational space, located near the old castle and the "Lithography Coubas" which was transformed into the cultural centre "Panos Solomonides".

Adaptive reuse of these buildings gives them an important identity for Limassol. Simultaneously, they create a long-term relationship between people and the building, which doesn't stop when initial use stops being. The area which has been selected for this project is the Tsiflikoudia area (Carnayo), located between Limassol downtown, the Limassol marina and the new port, and is a 5-10 minute walk from the castle area and Molos (Limassol coast line) which are

considered as landmarks. This area is still relatively unknown to many locals and tourists as it is not officially illustrated as a historical landmark on tourist maps.

This area in question was an industrial area of Limassol with most of its factories now abandoned. These factories have been officially declared as industrial heritage. One of the purposes of this project is to preserve this heritage and bring new life to it. "Industrial heritage consists of the ruins of industrial culture which are of historical, technological, social, architectural or scientific value."

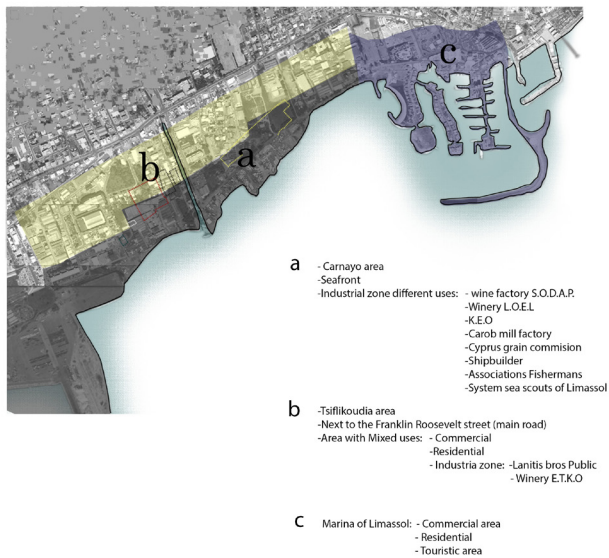
Proposal

The project aims to regenerate these areas and organise it in order to create new conditions for locals and tourists, a new seafront and expand its activities from downtown to the area. The purpose of the project is to put its history in value as well as its cultural heritage, an industrial heritage of the 50s which has officially been recognised by the city. The proposal aims to design a master plan of the area, which will connect the industrial heritage to the landmarks of the city. Some historical buildings will be given new uses in order to create a long-term relationship between the user and the object/service. It will also examine the significance of the adaptive reuse of the industrial heritage of Limassol.

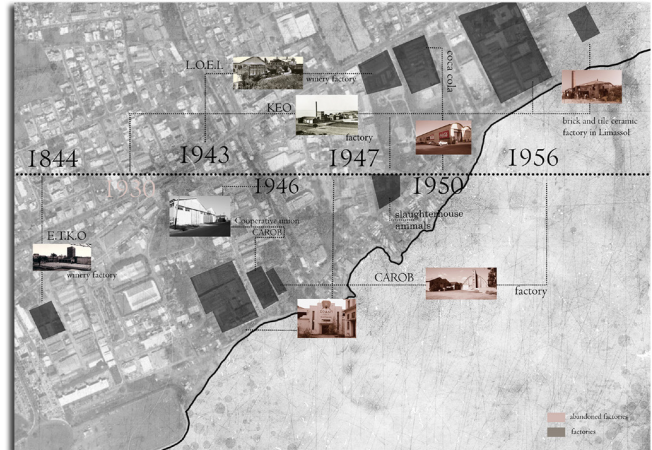
These areas are directly linked to the past of the city, because they are related to the evolution of the economy and the history of the city, which gives them great potential and a significant role to its future. The ruins of the industry include collapsed and abandoned buildings, sites, landscapes and simple structures and spaces, which amount to the city's character. Adaptive reuse contributes towards the building of social and cultural unity, as well as environmental sustainability and urban regeneration. Adaptive reuse is also referred to as the process of reusing abandoned buildings. The reclamation of the abandoned building is considered as a key factor in land conservation and the reduction of urban sprawl.

References:

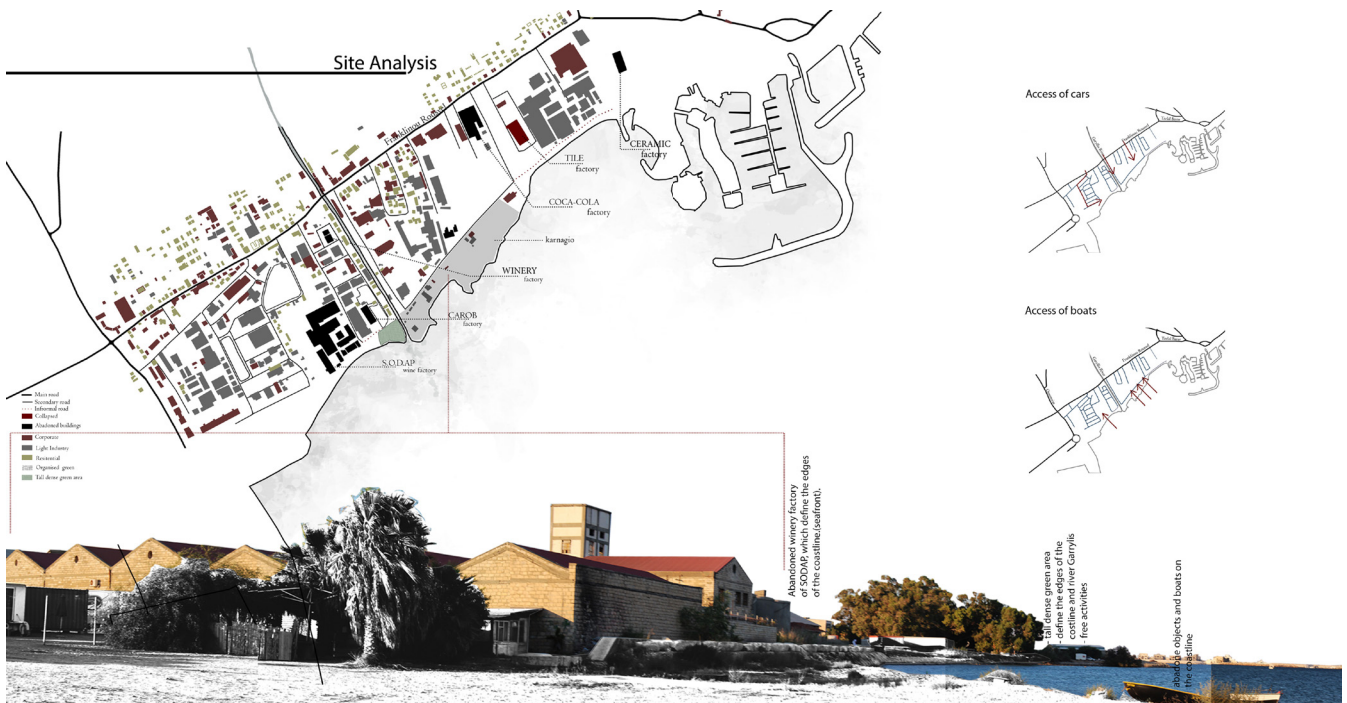
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- www.renewedlimassol.com (2014)



Timeline of industrial zone

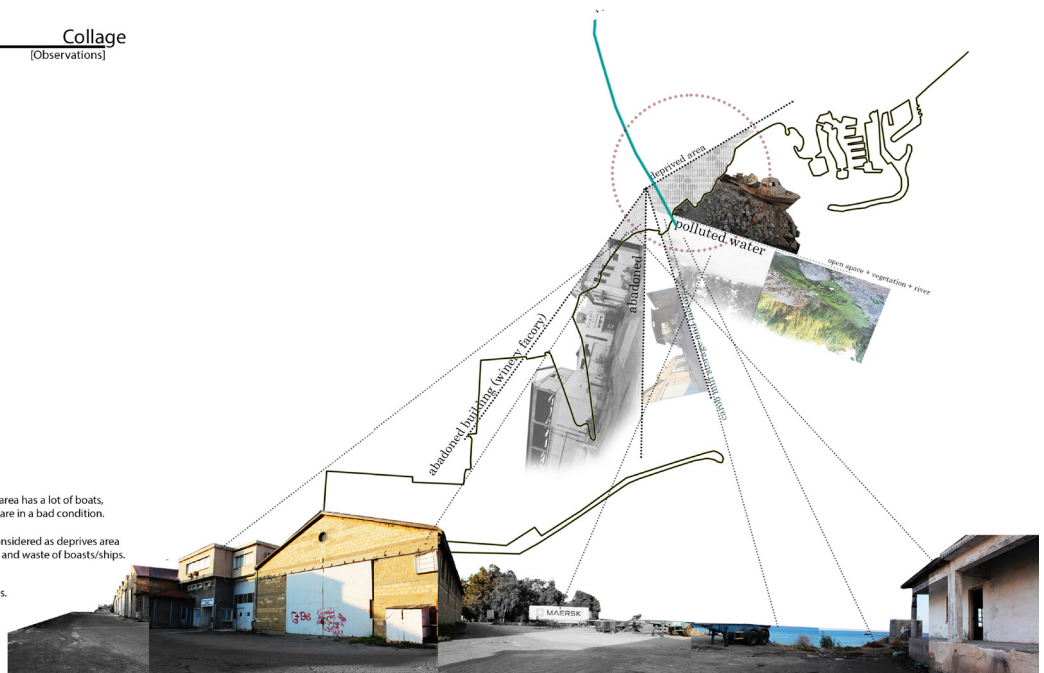


“..Σβήνοντας ένα κομμάτι από το παρελθόν είναι σαν να σβήνεις ένα αντίστοιχο κομμάτι από το μέλλον..”
Γεώργιος Σεφέρης



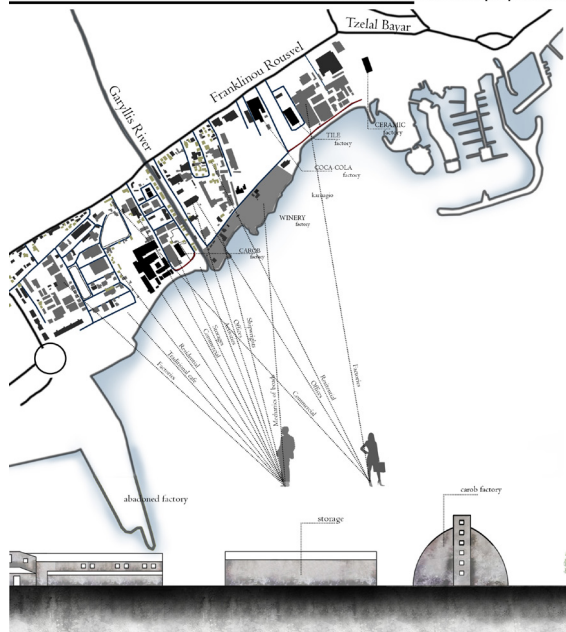
Collage

[Observations]

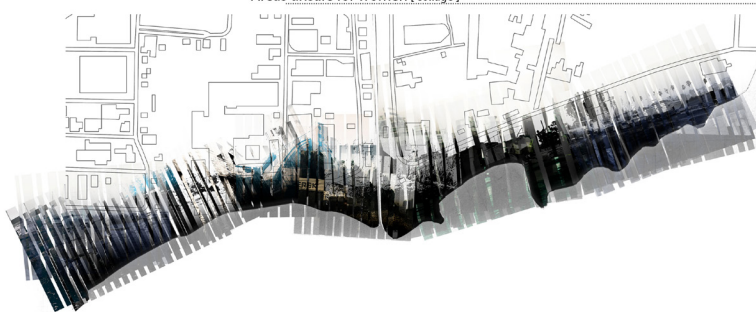


- Carnayo is the shipyard of Limassol, and the area has a lot of boats, mechanical spaces, which the more of them are in a bad condition.
- This area remained for many years and still considered as deprived area and the sea/coastline is polluted from trash and waste of boats/ships.
- There are some informal and formal activities.

The site does not serve all the population



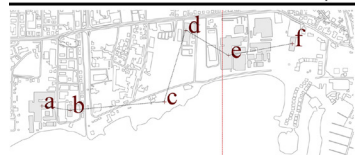
Areas unsafe for women (collage)



In the site there are specific uses, because it is an industrial area of Limassol. The uses of the site are factories, commercial and some residential buildings. Most of the factories are abandoned, which don't serve the area and citizens. Also the uses of the area serve more the men than women, because the most of the uses of the city is for men.

Hazardous area

experiential path (existing)



Building:
SODAP
Industrial heritage

Characteristics:
-block of buildings
-industry character
-equipment of production



Building:
Carob mill

Characteristics:
-interesting architecture (form)
-storage building

Significant role in area of industrial buildings have the storages of carbon, which is a great example for the modern architecture in 60s, from prefabricated arches - reinforced concrete.



Area:
Carob mill - vital role of the city (temporary)

Characteristics:
-deprived area
-bad condition
-temporary structures

Takoudia (industrial zone) located between the Limassol marina and new part of the city, but this area separated in two parts by physical boundary (river), this two parts don't have direct access and linkage between them.



Building:
Coca-cola factory - Industrial II. (Abandoned factory)

Characteristics:
- Big factory
-Industrial Architecture



Building:
KEO factory - Industrial heritage

Characteristics:
- Big factory
-Industrial Architecture

The KEO Brewery is the first factory was producing beer. Is located close to the ceramic factory, and its obvious to the main road FR, from the other site obvious to the coastline.



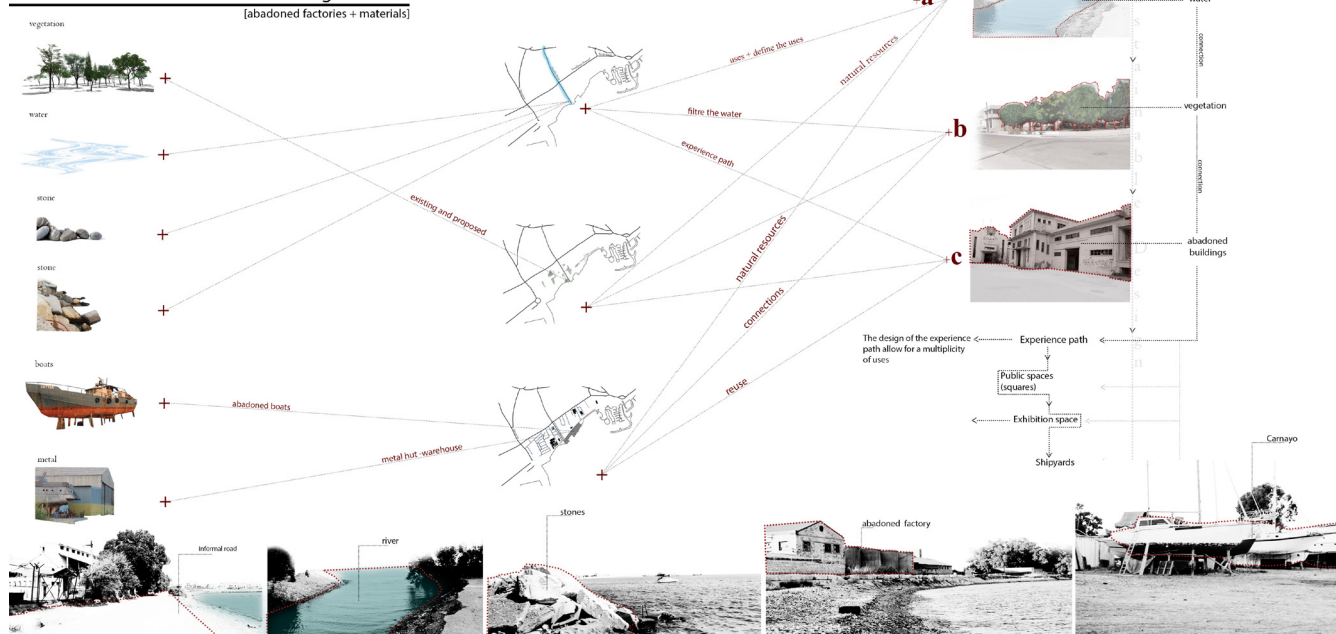
Building:
Ceramics factory (Abandoned - collapse)

Characteristics:
-interesting spatial qualities
-Industrial architecture

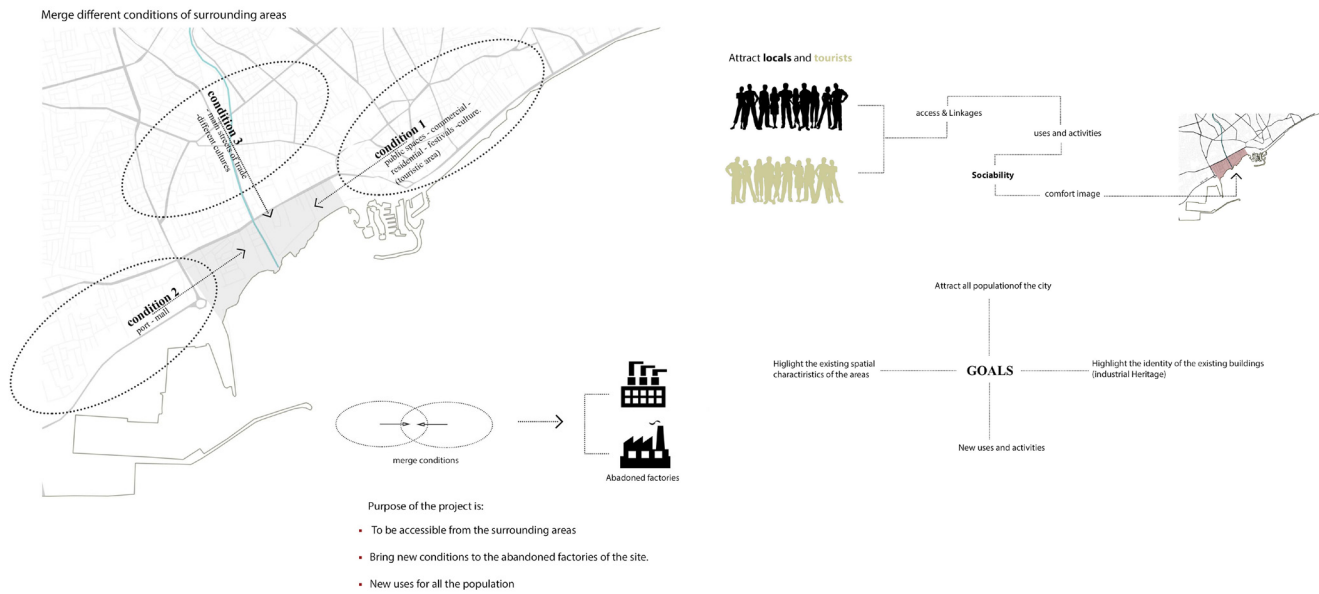
Is located next to the Marina - Limassol, which separated from the factory with strong boundaries. It has direct contact with the edges of road network

Existing materials

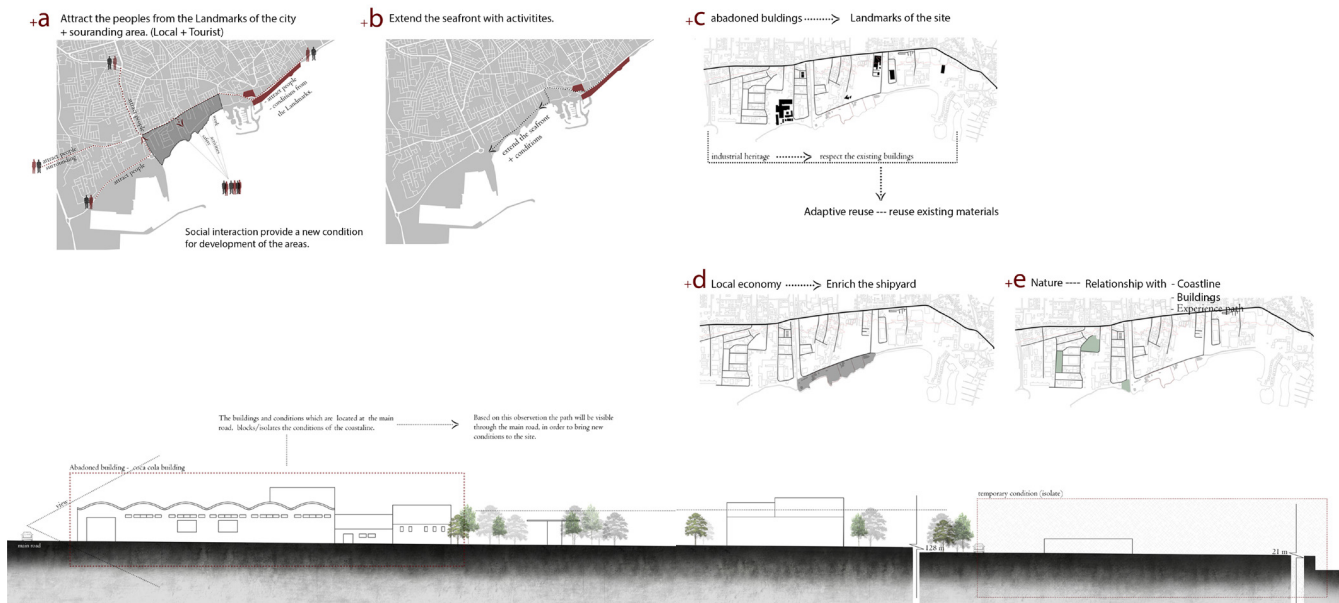
[abandoned factories + materials]



Goals of the proposal

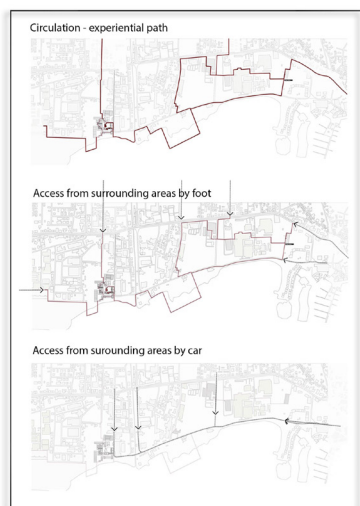


Strategy





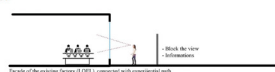
[Diagrams - Program]



- main idea
- concept

- Experience path
 - Connect the new port with city
 - Path allow a multiplicity of uses
 - Bicyclist and walking
 - Different levels
- Working
 - Mechanics of boats
 - Fabrication
 - Preservation
 - Research center
 - Fishing
- Living
 - Temporary
 - for the quest of the site
 - tourist
 - local
 - Permanent
 - Workers
 - Local
 - Students
- Education
 - Enrich the Karnagio
 - Bring young people to the site
- Social
 - Public spaces
 - Information center
 - Activities + relaxing + water sports
- Library
 - Research center
 - Reading
- Culture center
 - Exhibition
 - Information + History for industrial culture heritage

+a



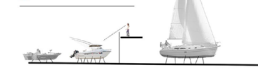
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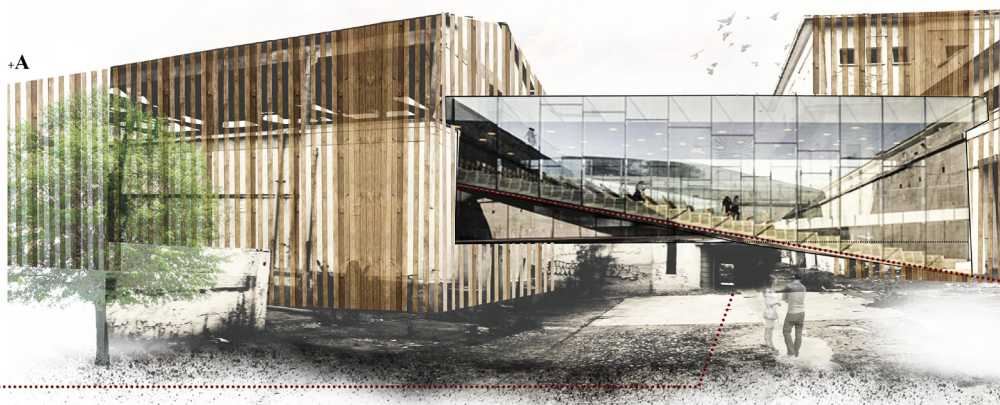
+d



Moments of experiential path

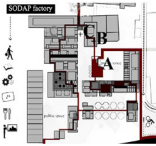


The experiential path became a link element of spaces, and at the same time it connects various types of uses. At this case the moment show 2 buildings of the SODAP factory, which it is connected through the experiential path, which became amphitheater.



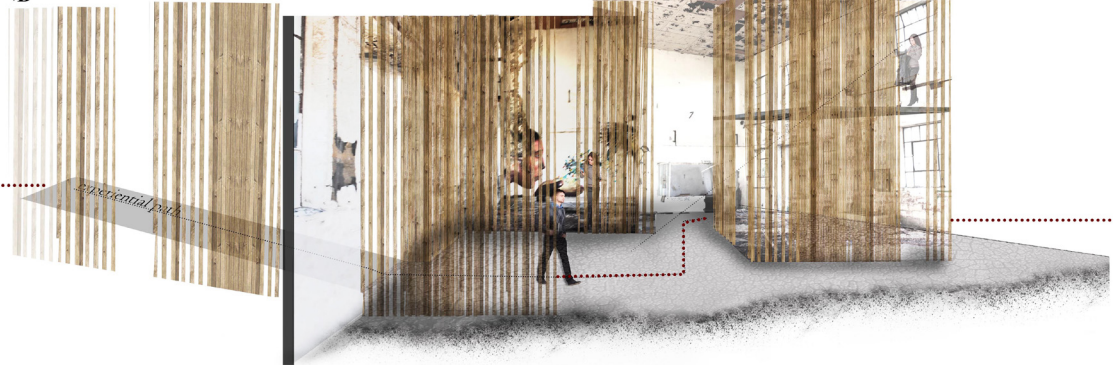
SODAP factory ----- experiential path became amphitheater

SODAP Factory [Naval architects]



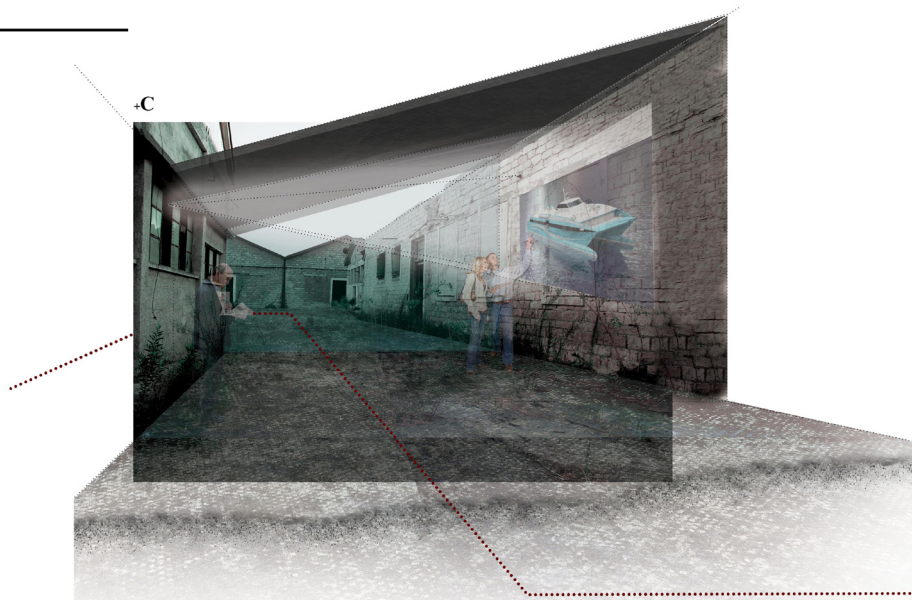
At the B phase the experiential path continues and passes through the private spaces, which are the workshops, for the naval architects. They are gradually changing levels.

+B



This moment shows, the existing edges and materiality of the SODA factory. The experiential path follow the existing circulations of the factory, and at the same time some projections shows information for the new uses, as a temporary exhibition.

+C

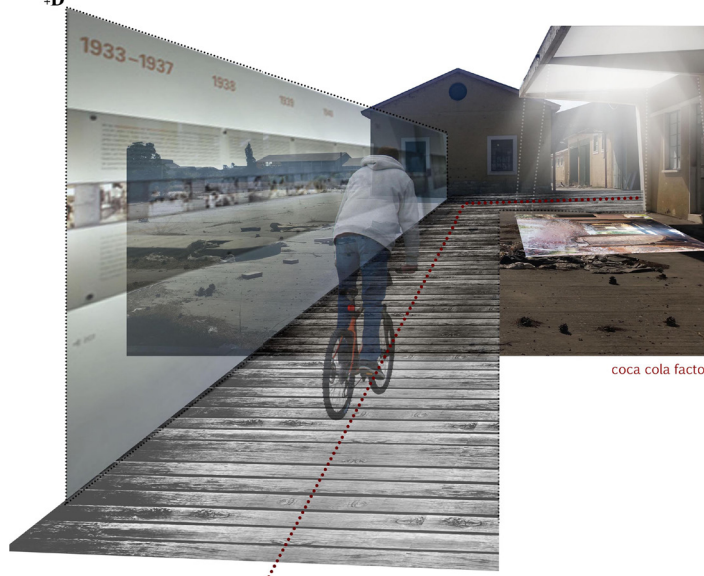


Coca - Cola Factory [Naval architects]



Coca-cola building has vital role as an industrial building for the Limassol. It consisted from a group of buildings, which is presenting interesting industrial architecture. It is a part of the experiential path, where it is transformed to information center, for the cultural heritage of Limassol.

+D



coca cola factory ----- information center

Ceramic Factory



The experiential path continues and passes through the ceramic factory, which is collapsed- abandoned factory. The interior of the factory has interesting separation, which serves the needs of the factory. The Proposal is the factory to become a Library, based on the existing separation of the building. This Library will be one of the link between the site area and rest of the city.

+E

abandoned ceramic factory
became library



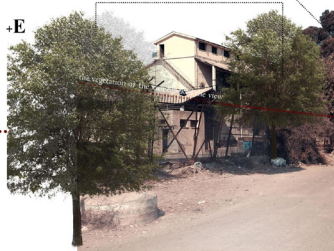
[Informal road]



The design of the experience path allow for a multiplicity of uses. At this case the experiential path allow the edges of the coastline and at the same time connect the carnyao area with marina Limassol.

+E

K.E.O factory



experiential path



water sports

Information for the industrial heritage of the site
walking



sitting

bicyclist

water sports

SODAP factory

[abandoned]

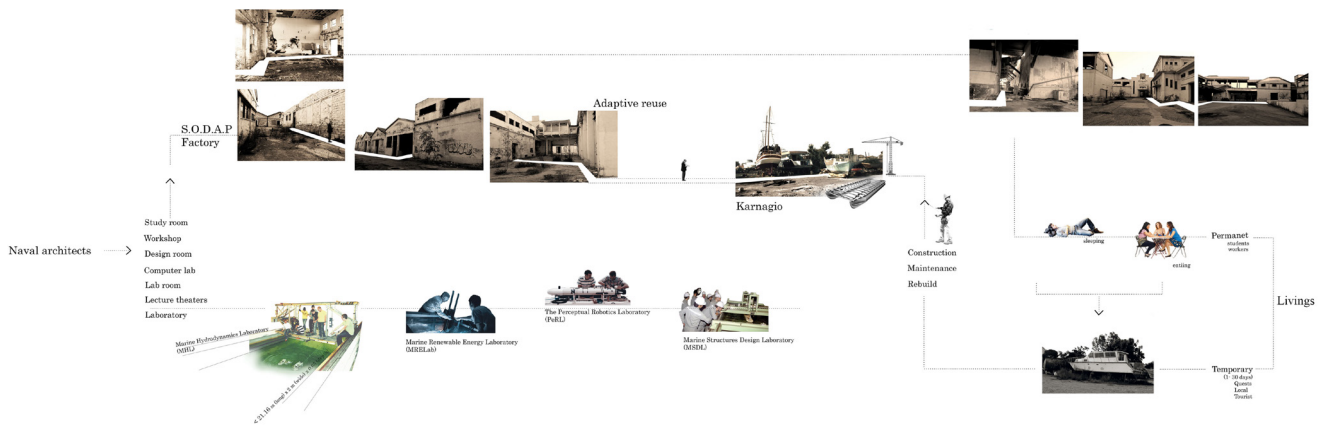


openings passages

equipment of production of wine

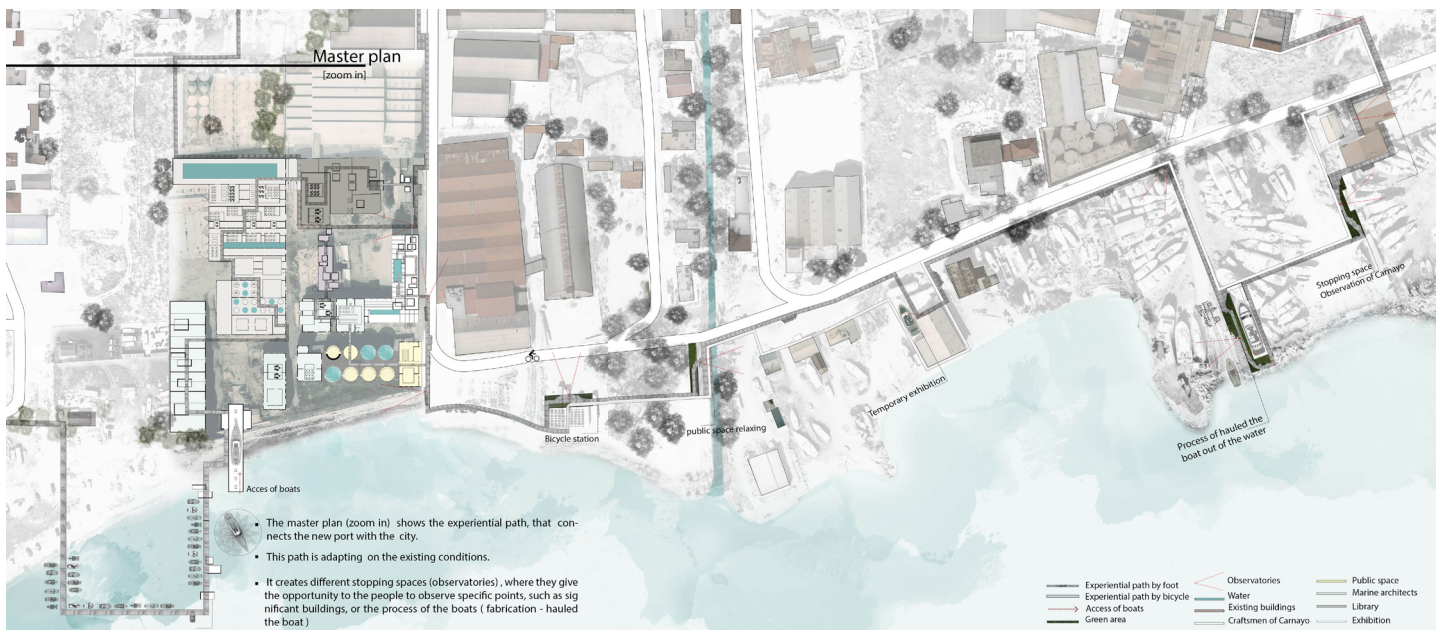
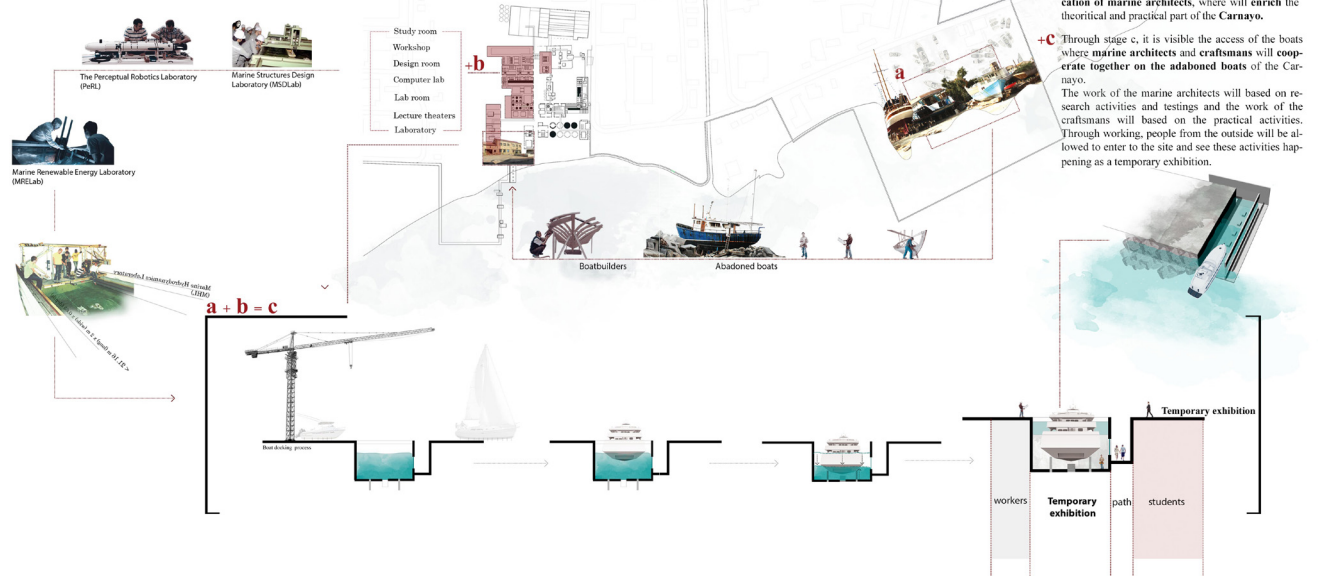


Program

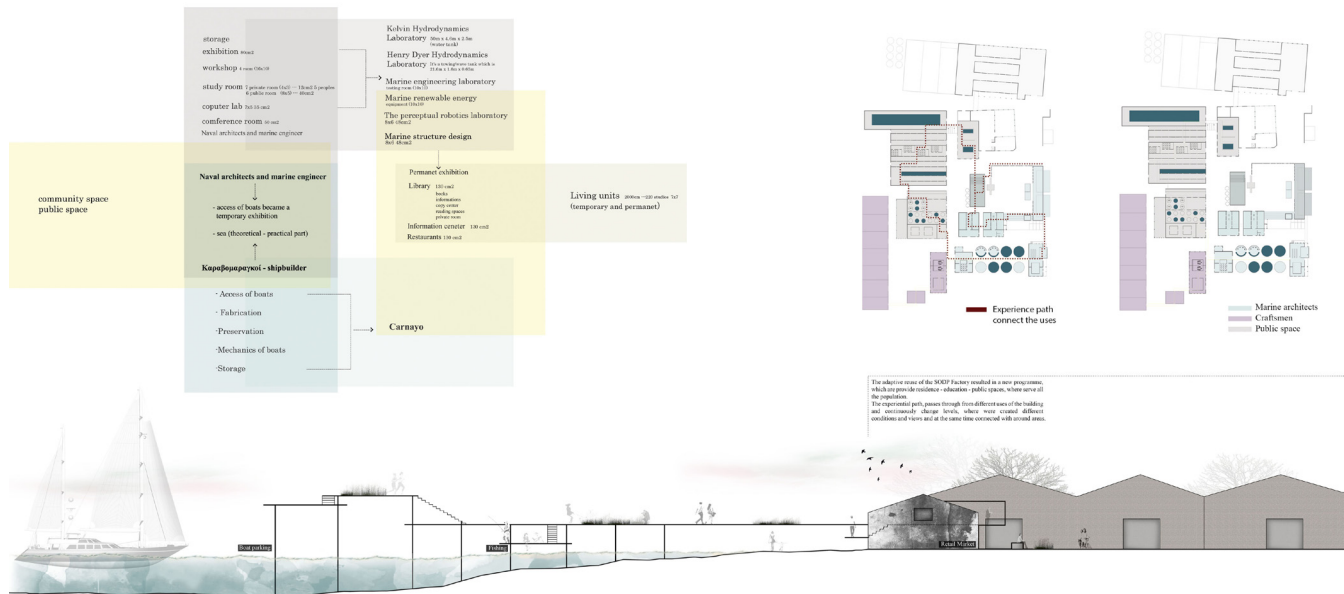


Program

[Activities and users]



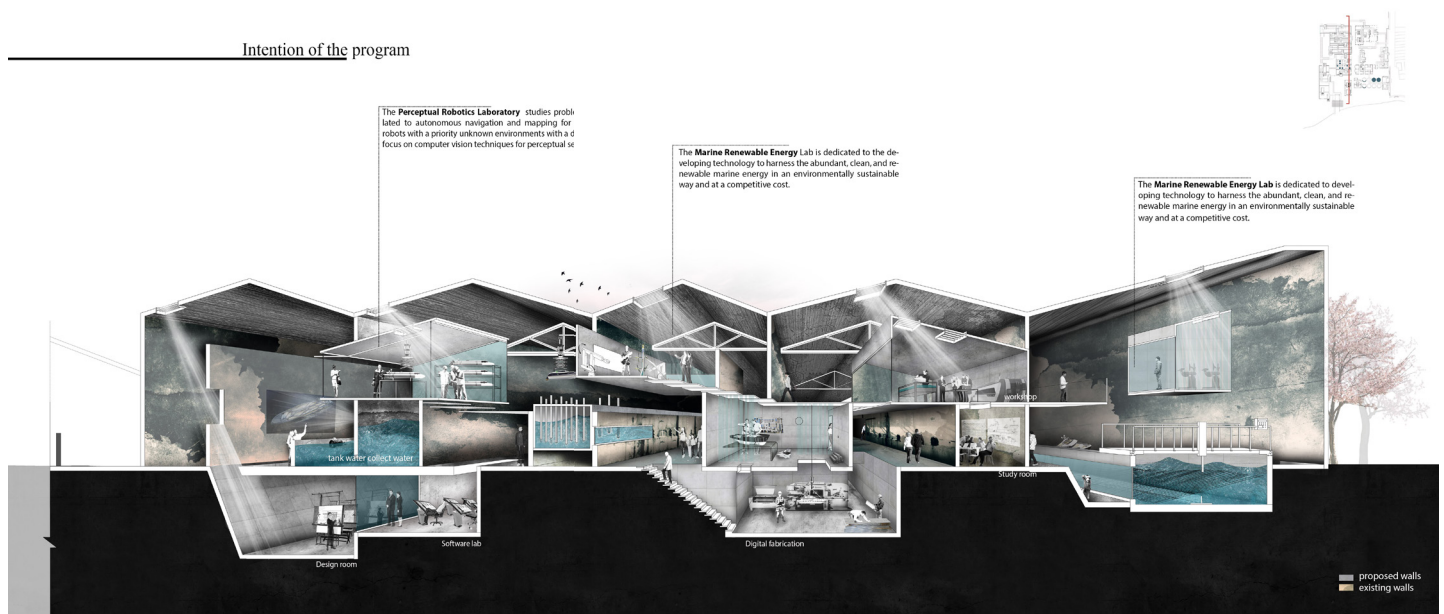
Programmatic investigation



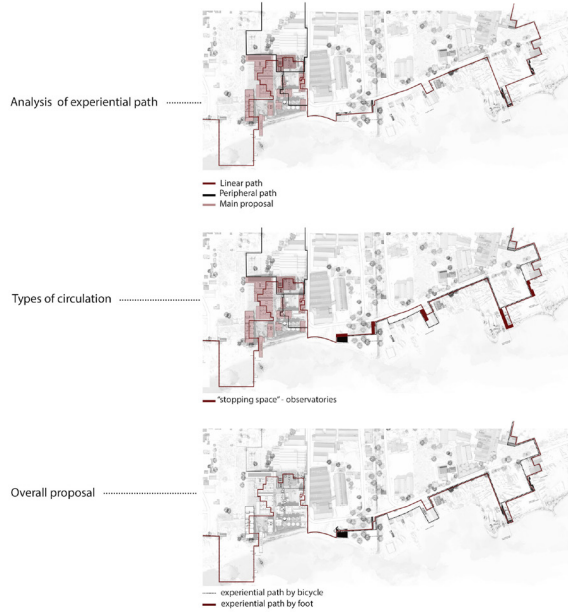
Programmatic investigation



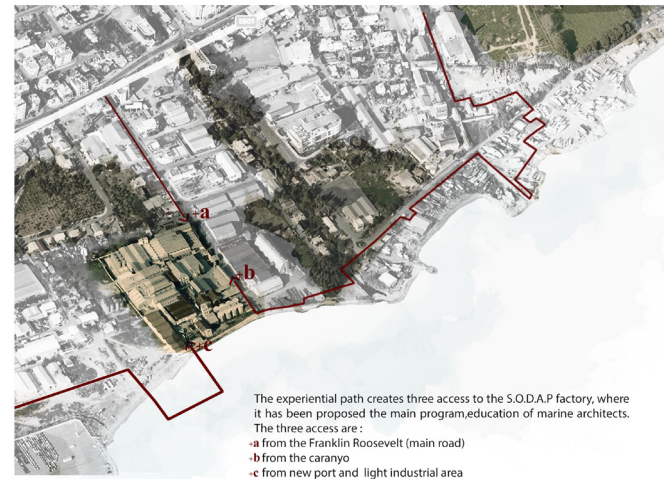
Intention of the program



Diagrams of experiential path



Access to S.O.D.A.P factory



Moments



In this moment show the experiential path, which pass out of the SODAP factory, where connected with surrounding areas. In addition shows the concept of the project, the new volumes on existing volumes of the buildings.



The experience path defined from vertical elements with vegetation, where control the movement and visibility. The experiential path is consisted by different levels, where pass through from different uses.



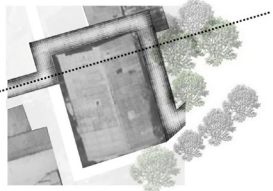
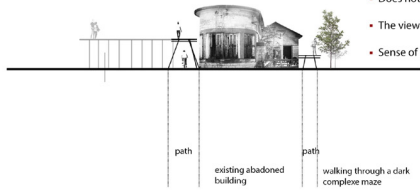
Conditions of experiential path

The conditions of experiential path is based on the analysis of the case study tadoo ando in combination with the strategies of project (reference on previous pages).

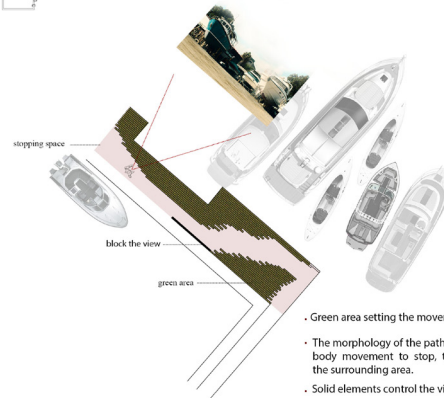
a



- Walking through a dark complex maze
- Does not encourage a sense of place
- The view of surrounding areas is limited
- Sense of the existing conditions

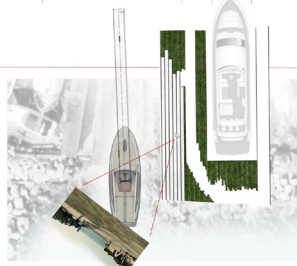
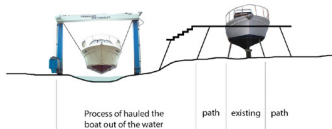


b



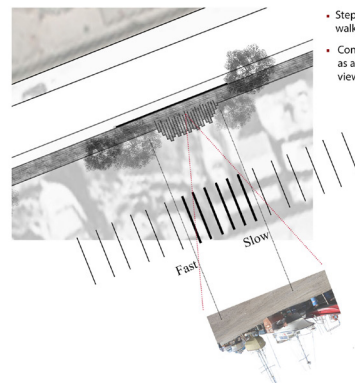
- Green area setting the movement
- The morphology of the path, setting the body movement to stop, to observed the surrounding area.
- Solid elements control the view.

c



- Sense of the water - space
- Existing elements became a part of the path
- Stopping space

d

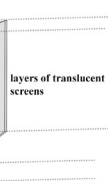


- Steps are setting the speed of the walking.
- Constantly change different level, as a result to create different views.

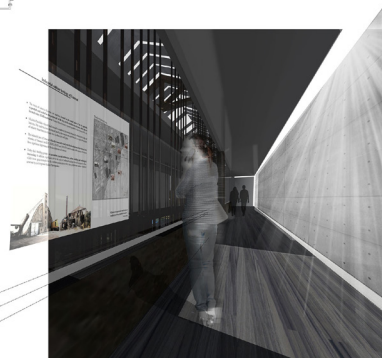
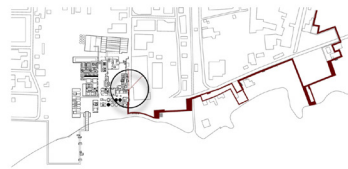
e



- animating the entire space
- nature - body movement
- surrounding condition are projected to the path



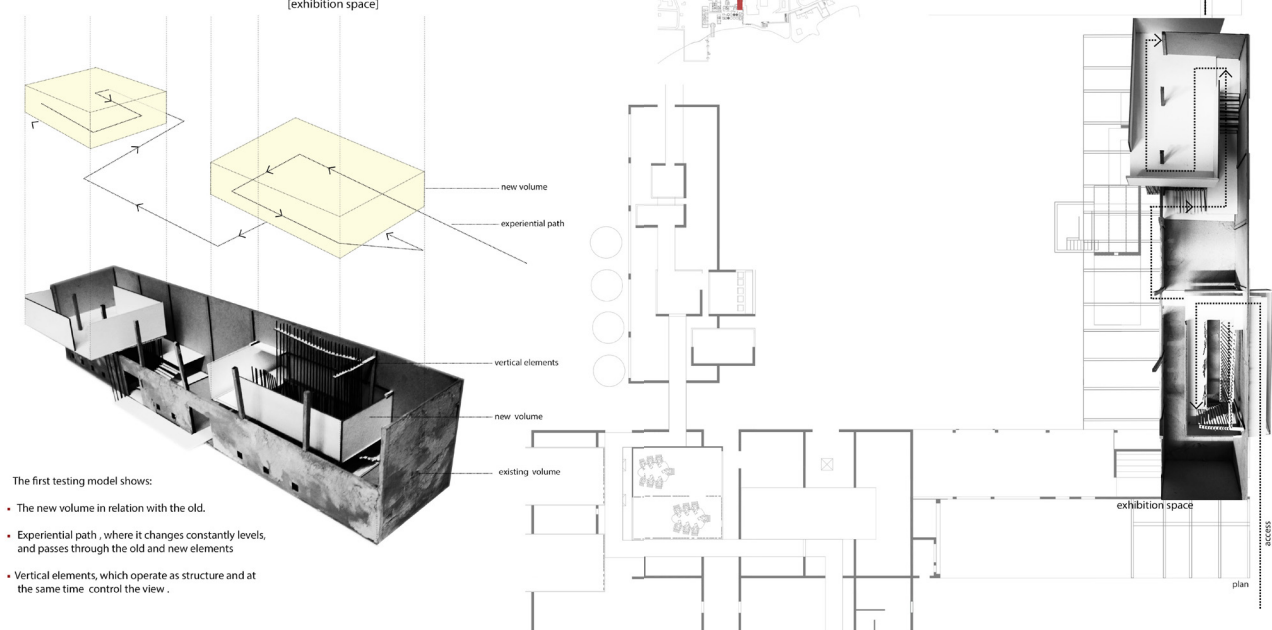
f



- Final destination .
- Contrast of Light- Dark
- The view is clearly direct to the existing building.

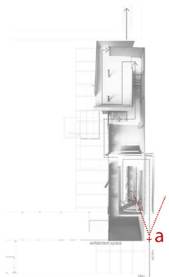
Testing model

[exhibition space]

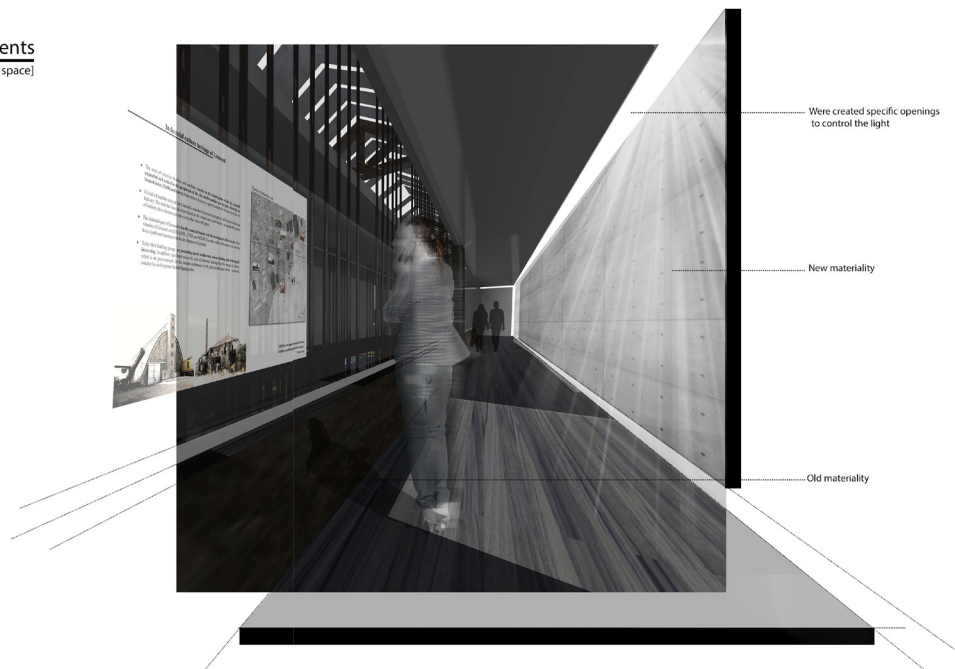


Moments

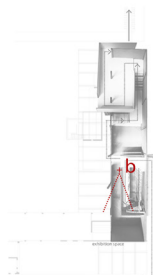
[exhibition space]



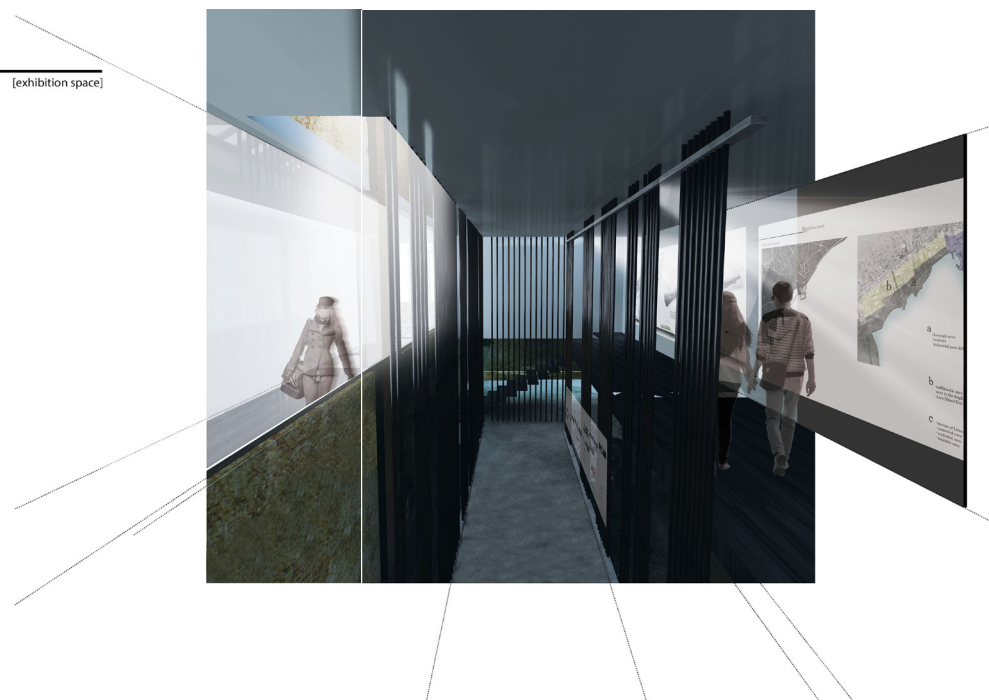
The exhibition space has a vital role, because is the one of the three access to the S.O.D.A.P building, more specifically is the experiential path which link the S.O.D.A.P with Carnayo.

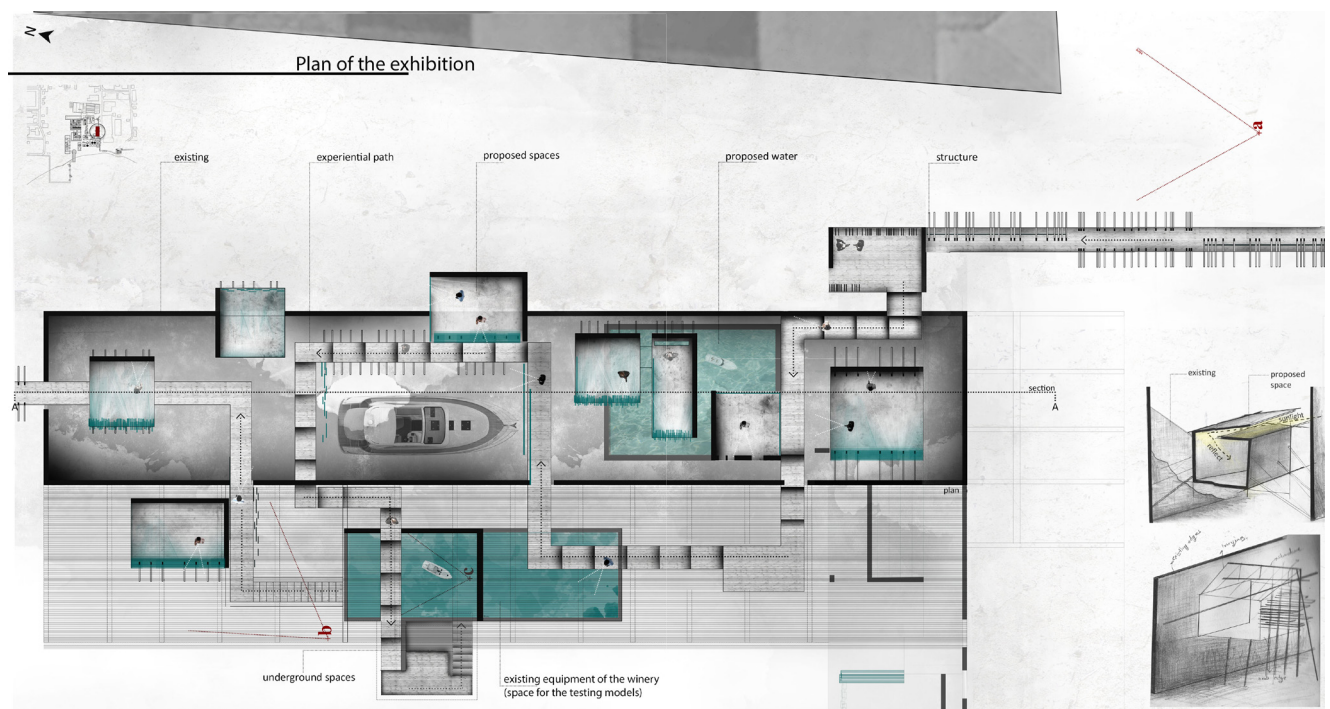


[exhibition space]

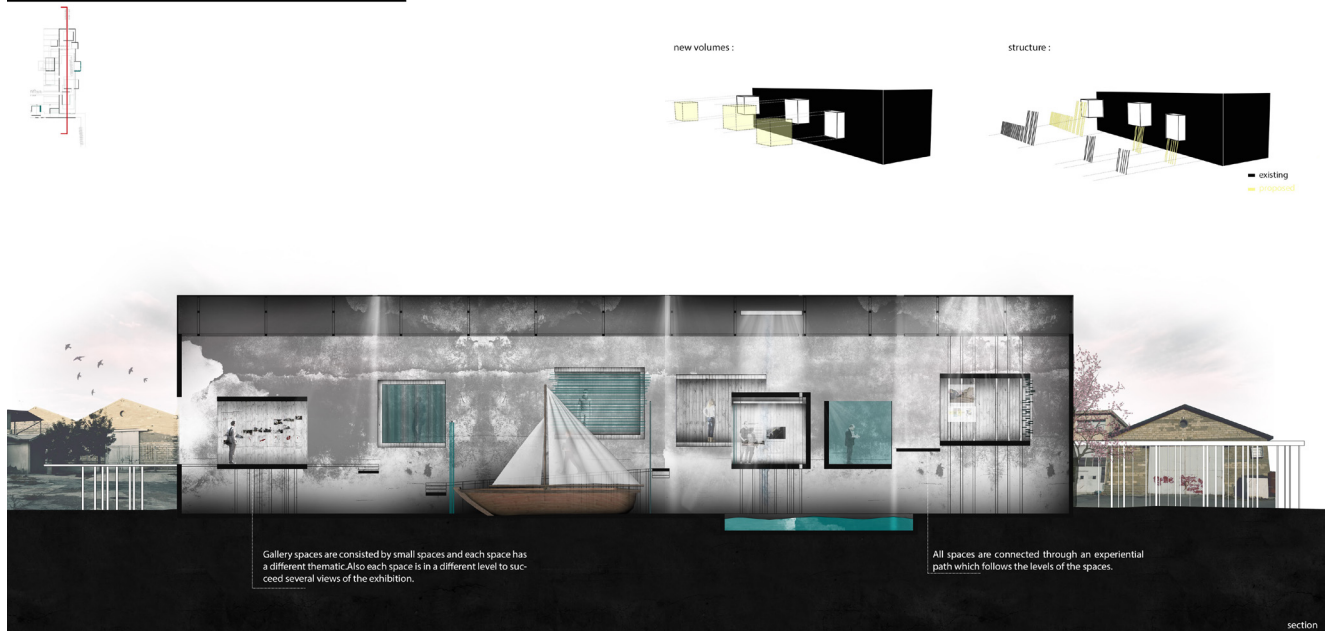


This moment represents the interior of exhibition space. It shows the different levels of the experiential path, and the vertical elements where operate as a structure.





Section of the exhibition

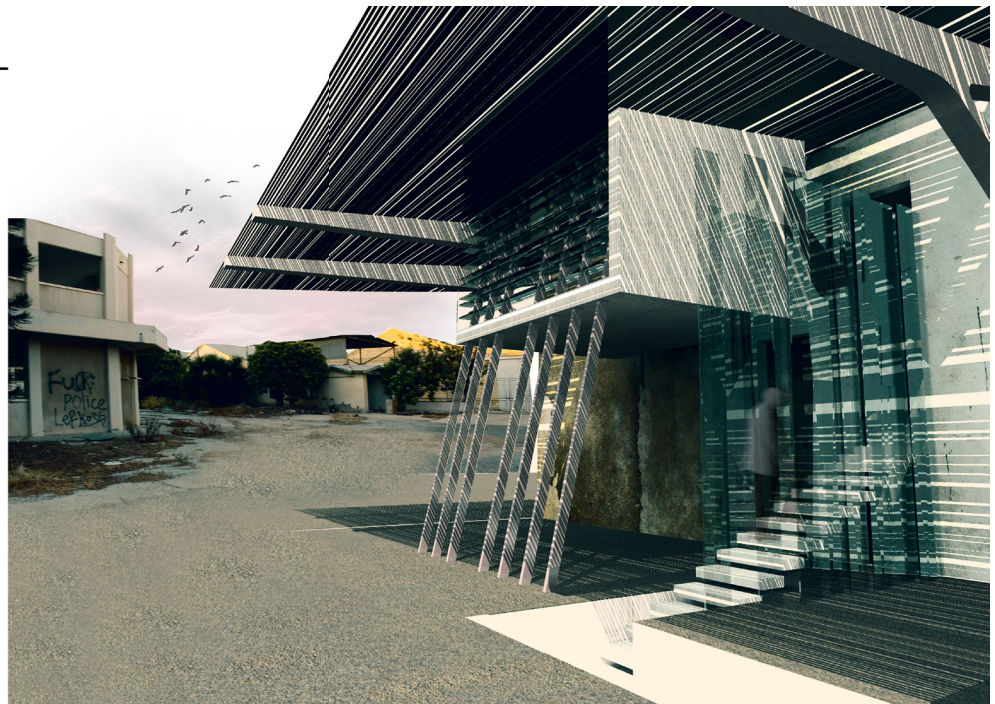


Moments of the exhibition

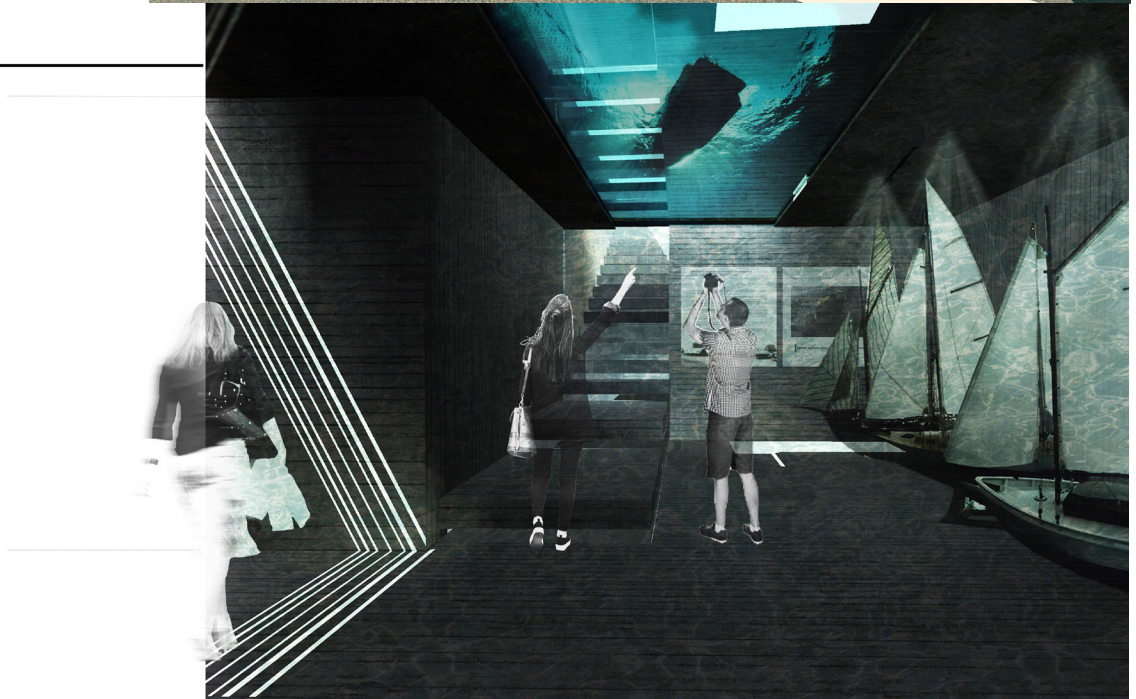




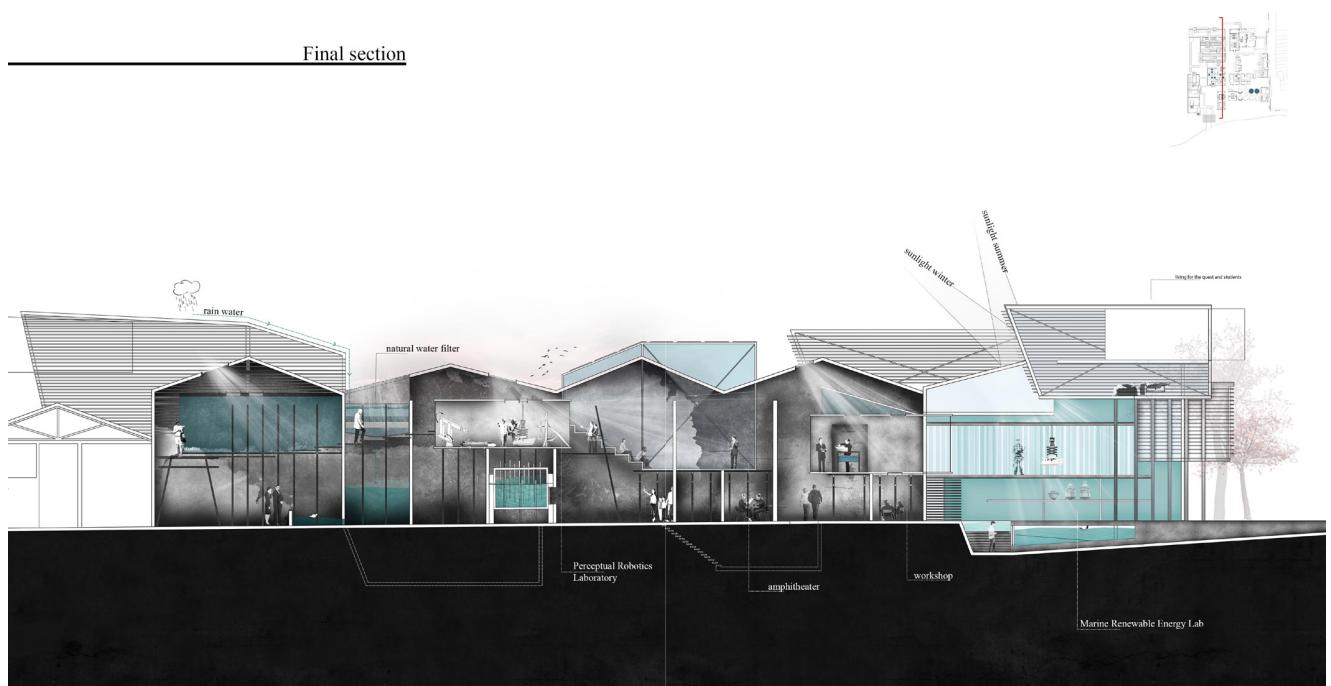
This moment shows more clearly how the structure is connected with spaces. Also it represents the experiential path which changes different levels, such as the proposal spaces.

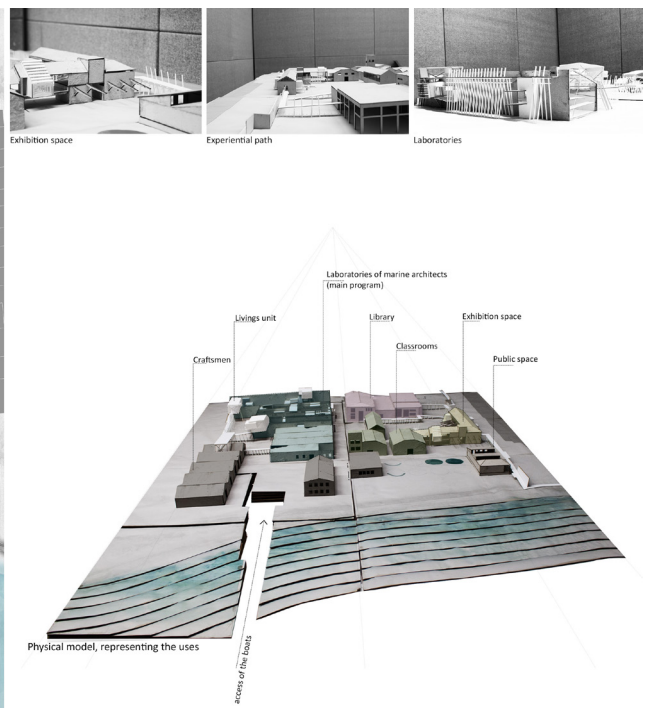
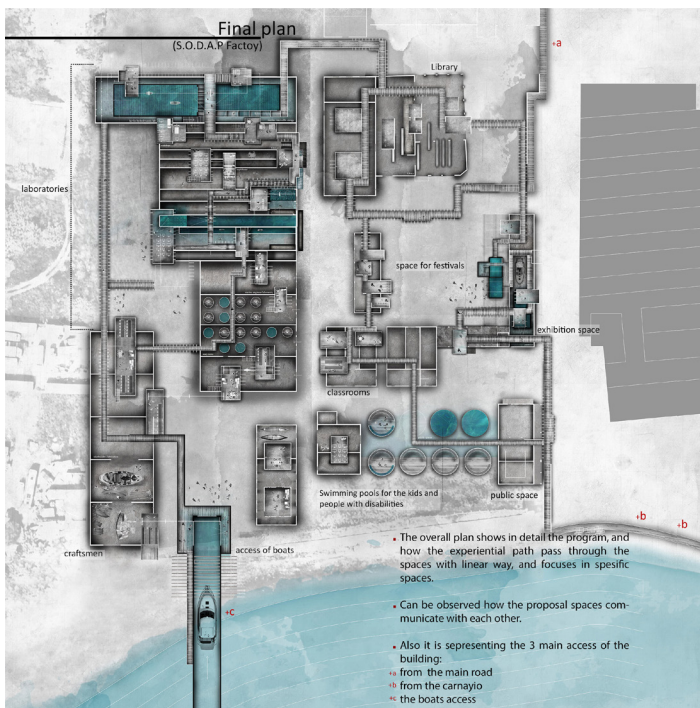


The experiential path goes down from the "existing equipment" (in which it is reused for the testing models) to create different views and conditions of the path.

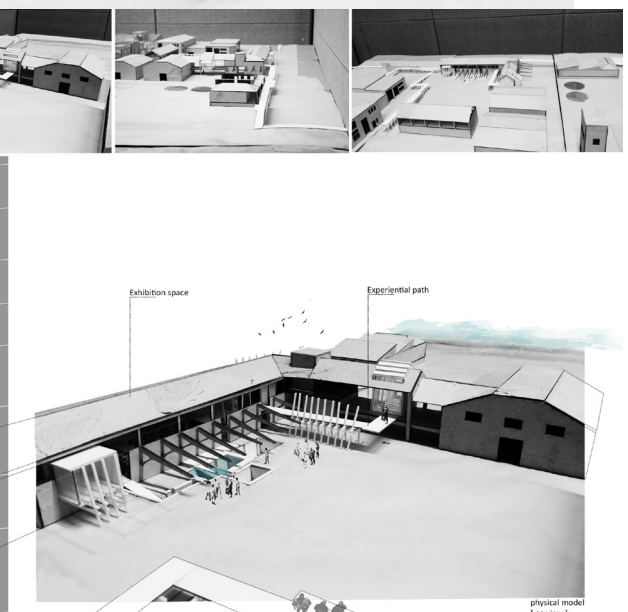


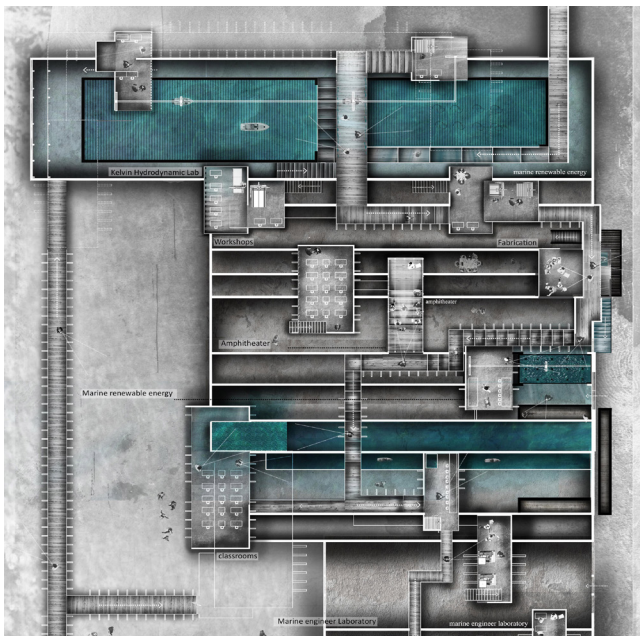
Final section





Physical model
[Laboratories]



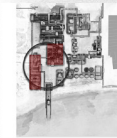
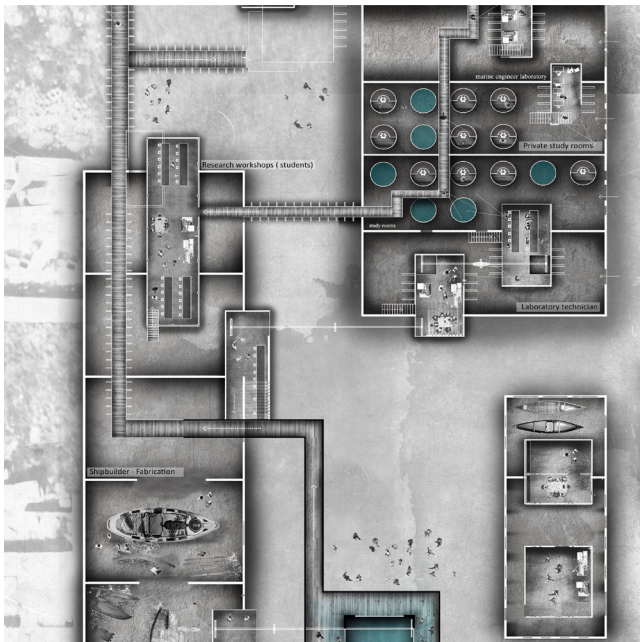
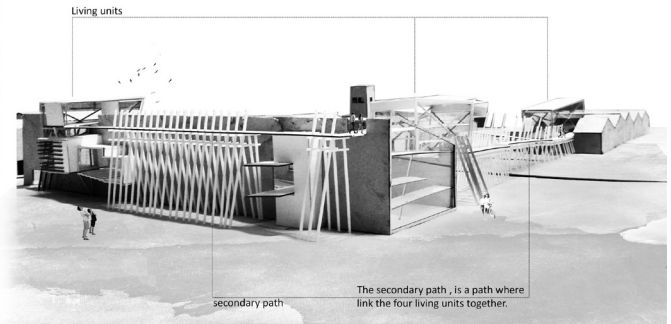


The living units have vital role for the project. They are overlap of the main program (laboratories), the reason is that people who are going to live there to have easy access to the labs, or to take a different experience of the space 24hours.

Another reason, where the project became more interesting, is that the building does not operate only for students, but for all the population of the city, so the building will operate 24 hours, for students, tourists and for guests.

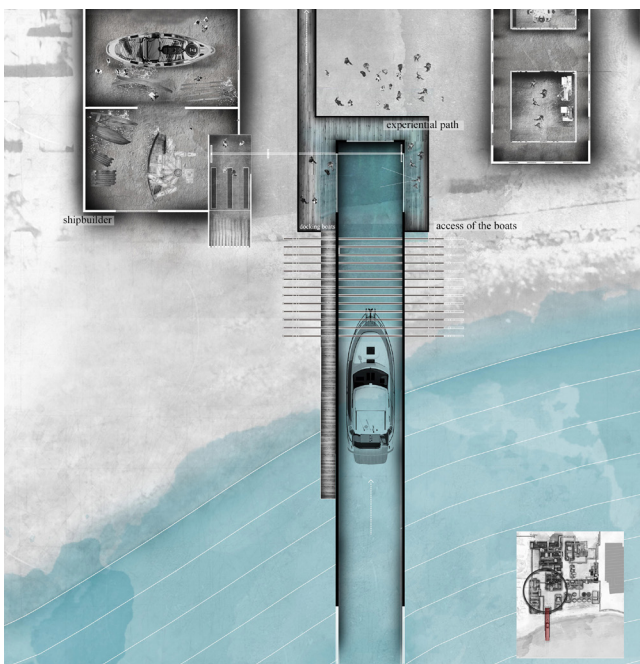
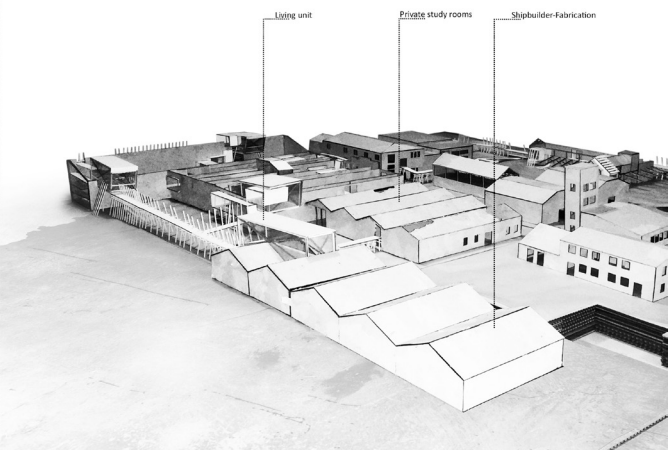
The private spaces are the labs, the public space is experiential path (which passes from overall building) and the semi public will be the living units. (as reported in previous diagrams)

The Living units are for the people who study and work there, but have the ability to host specific number of tourists.

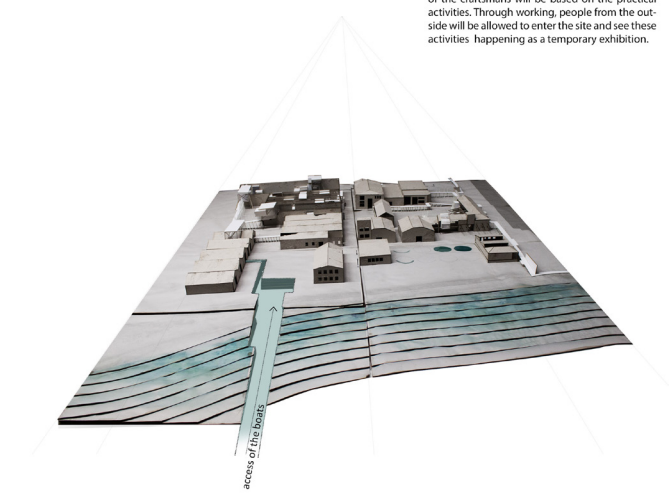


The Final part of the experiential path on the S.O.D.A.P building is the unit of the shipbuilder, which it has been extended to this part of the fabrication from the Carnayo.

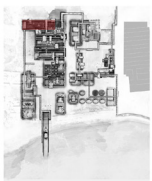
At this phase the workshops of the students became overlap with shipbuilders. (while it was reported before marine architects and craftsmans will cooperate together on the adaboned boats of the Carnayo.)



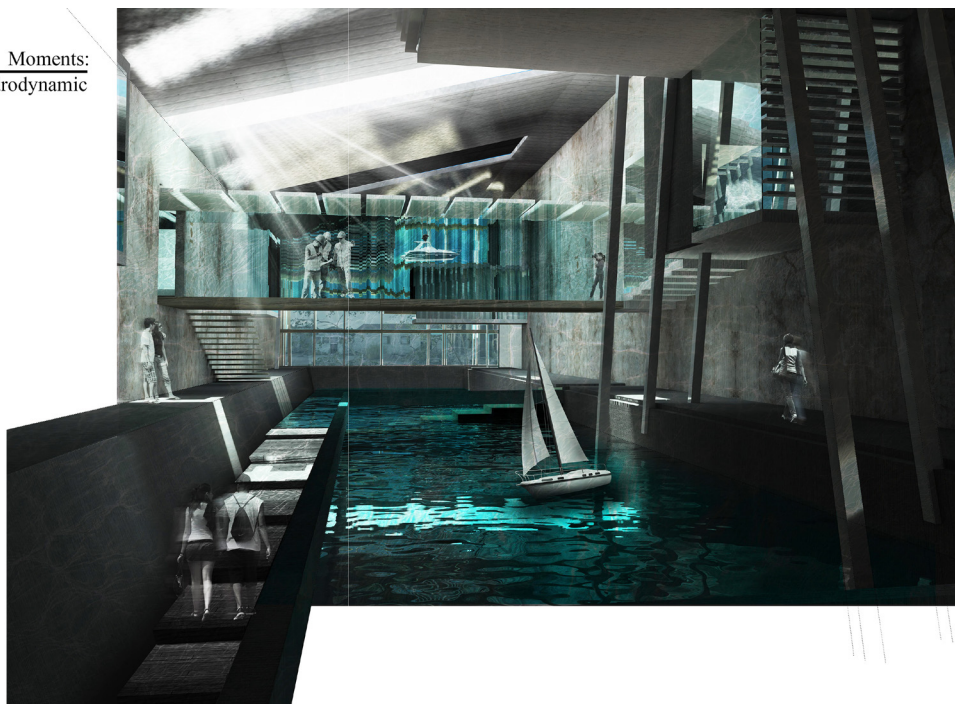
The work of the marine architects will be based on research activities and testings and the work of the craftsmans will be based on the practical activities. Through working, people from the outside will be allowed to enter the site and see these activities happening as a temporary exhibition.



Moments:
Kelvin Hydrodynamic



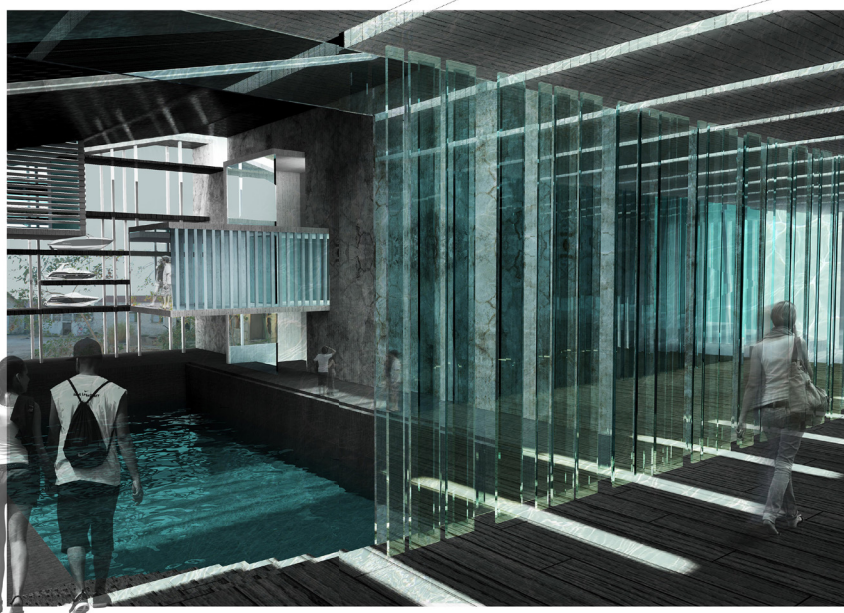
This moment represents a part of the Laboratories, more specifically the Kelvin Hydrodynamic, where the marine architects are doing different testing of models. Can be observed the experiential path, pass through from the pools (when they do testings). In addition the experiential pass is on the "eyes" level, so the passers can observe the machines of the waves.



Kelvin Hydrodynamic



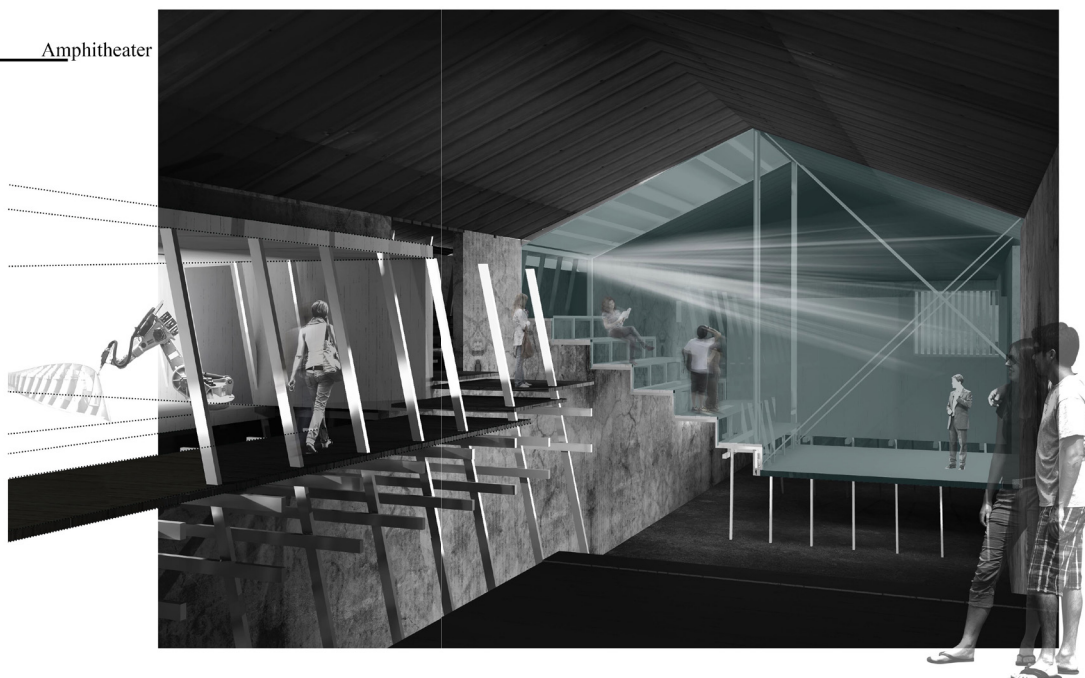
At this moment the experiential path is shown in zoom in. In depth of the moment can be observed the new space on level. In relation with oldspace. At this existing building the existing facade has been removed and it was replaced with glass and shelves for the models. So with this way passers can be observed a small part of the labs.



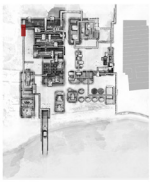
Amphitheater



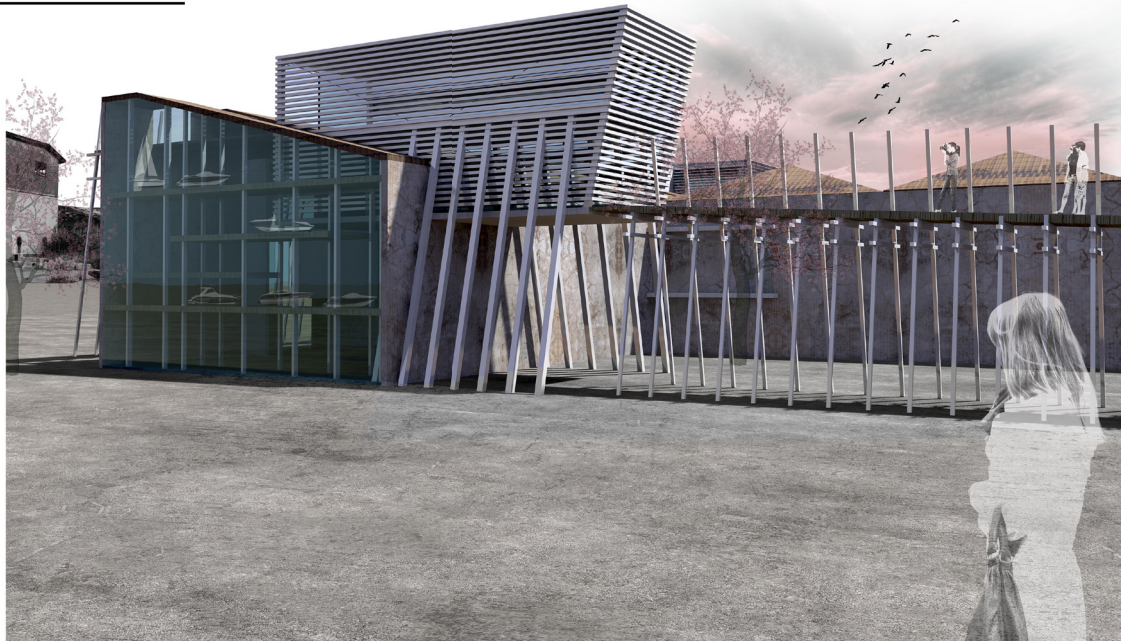
This moments show the amphitheater with the experiential path. The amphitheater is a glass volume, which follow the existing edges of the building, and at the same time is on level, so it doesn't affect the existing movement of building.



Living unit



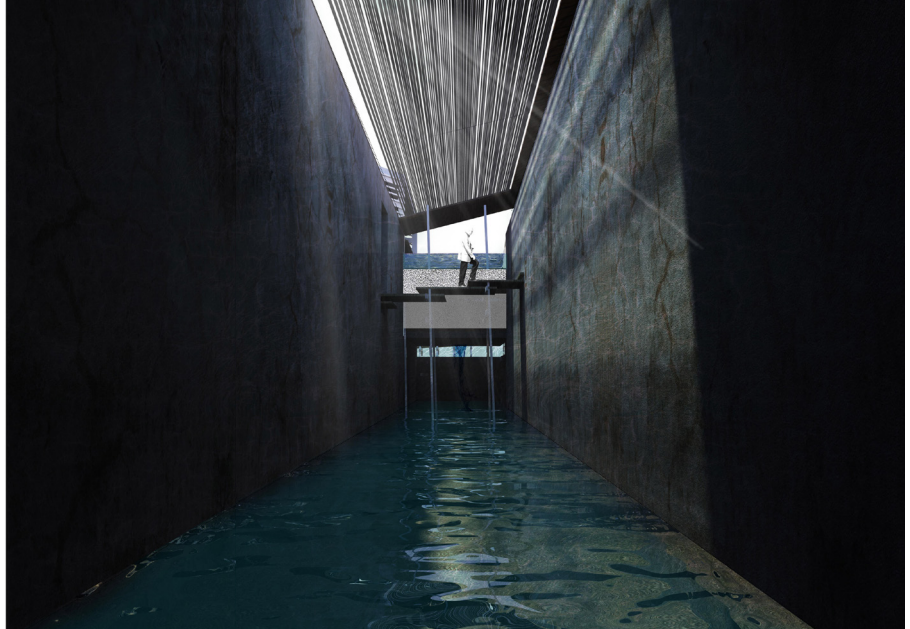
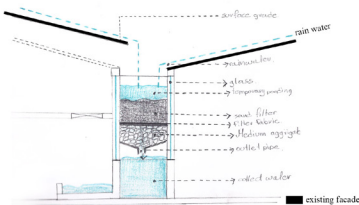
This moment show a part of the Living units and the secondary path which is connected with another Living unit. The interesting of the moment is the facade of the existing building where replaced with new materials, but doesn't affect the existing form of the building.



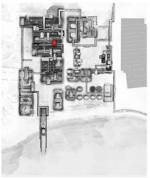
Natural filter water



This moment is representing a natural water filter and the storage of the water, which pump out to the pools for the testing model. The water is collected from the existing form of the industrial building and the water flowing on the facade of the proposed spaces, so with this way can be cooling the spaces. The water also flowing from the natural materials such as stones-soil and fabric, so the water is filtered natural. The experiential path passes through from this process.



Marine engineer



This moment shows:

- a part of the marine engineer, with digital fabrication,
- pool on the level for the test-ings models
- the existing path
- the access of the underground spaces



Acknowledgements
Preface
Brief Overview of Cyprus

Architectural Design Projects

Art and the Community: Transforming a Declining Area
The Architecture of Re-Unification: The Case of Nicosia
Bridging Diverse Cultures within the Abandoned Buffer Zone of Nicosia
Incremental Revitalisation: Sopaz Abandoned Industrial Building
Adaptive Reuse: Industrial Heritage of Carnayo
Adaptive Reuse: Verengaria Hotel, Prodromos Village
Senior Living: Multigenerational Cohabitation Care Development
Perception of Space Through Senses: Multi-Sensory Living
Architecture and ecology: Towards Symbiosis at Alikí Salt Lake

Building Blocks for Social Sustainability in Nicosia

Walled City of Nicosia
Move to the End
Safe Art
Live Streaming-Connecting Cultures
In-Fix
Multi-One Food Network
Prosperity of the Abandoned
Playgrounds Developed Through Meanwhile Spaces
Re-Finding
Inter-Group Mixing
Back to Nature
Agios Mamas Refugee Estates in Nicosia
Multifunctional Temporality
Safe Visibility
Linking Through Appropriation
Red Path
Interaction-Installation-Movable Platform
Enlightenment
Nicosia Ledra Palace Crossing
Green Design for Diversity
Wide Open Spaces
Feel The Moat

Participants
Editors

Adaptive Reuse: Verengaria Hotel, Prodromos Village

by Apserou Ourania

Introduction

Adaptive reuse refers to the recycling of buildings; “it is the process of refurbishing old structures to make them suitable for new purposes” (Borschmann et.al, 2013). Ultimately, buildings become un-suitable for their original purpose due to obsolescence or due to a change in demand for their service. Reusing them is considered as an effective way of reducing urban sprawl and environmental impact. Reduce, Reuse, Recycle has been in our lives for the past few years, people apply it to many things that are no longer useful, such as paper, plastic, glass, clothes. Why is it not immediately applied to buildings as well? As Architect Jean Carroon states, “buildings are huge handmade objects and a composite of millions and millions of things” and they should be recycled too (Turville, 2011).

Being sustainable is about minimising energy required; including the materials used, and overall obtain positive environmental, social and economical impacts. It has been identified that reusing the existing building stock has important impact on the sustainability of the built environment. To begin with, every building starts with an environmental debt, which is the embodied energy; the energy used in the production of the raw materials to be used in the construction. Demolishing a building not only wastes this energy but also requires more energy to build a new one, therefore the adaptive reuse of buildings would be an effective solution in minimising the embodied energy required to build a new one.

As seen in “The Greenest Building” documentary film of 2011, Americans demolish and rebuild 30% of their existing building stock in order to replace them with more environmentally friendly ones. However, is that a really sustainable solution? As Jane Carroon suggests, “even the most energy – efficient new building cannot offset its embodied energy for many years” (Carron, 2011). Therefore, reusing the existing building stock instead of demolishing it would result in lower energy consumption. When it comes to material use, existing buildings that are obsolete are a ‘mine’ of raw materials. The scarcity of raw materials has become a threat due to the over consumption of non renewable sources. Taking advantage of the materials of obsolete buildings would significantly reduce this consumption.

On the other hand, preservationists must also accept the need to improve energy performance of existing building and not only the embodied energy that is saved due to restoration. “Being less bad is not being good,” states William McDonough, even though energy is saved from the embodied energy, the existing building will still use electrical power, which substantially contributes to global warming and climate changes

and therefore this issue must be considered. "Meeting sustainable energy targets will require substantially improving building envelope performance, upgrading the effectiveness of all energy consuming systems, and converting to renewable energy sources" (Elefante, 2007). However, each project, has to be treated differently and apply strategies that are most suitable to it. This requires the understanding of the building's context; if it is a historical building, or an industrial one, the climate data, its orientation, wall materials, window sizes, roofing etc.

Another threat to our environment nowadays is the climate changes due to increasing carbon emissions. Buildings appear to be responsible for producing 40% of global greenhouse gas emissions. The building sector therefore has great potential to reduce carbon emissions. Without a doubt, reducing the number of new constructions by adopting more preservation of the existing buildings will successfully reduce the amount of gas emissions. As read in an article "the existing building stock has the greatest potential to lower the environmental load of the built environment significantly within the next 20 or 30 years" (Bullen, 2007).

"If you double the life of a building, you halve the environmental impacts of its construction" states Peter Yost. By reusing a building, it means you extend its life and reduce the environmental impacts it would have otherwise produced regarding energy, material consumption and carbon emissions. In this manner, the amount of landfill where the new building would go is reduced, as well as the need to use farmlands in order to build a new ones.

"The Greenest building is... one that is already built" states Carl Elefante (Elefante, 2007). Taking into account the massive investment of materials and energy in an existing building, resource management is successfully achieved when extending the building's useful service life. Adaptive reuse is without a doubt an environmentally sustainable option, being fully sustainable though requires being economically and socially sustainable as well. These are called the "the three pillars" of sustainability. A survey in Western Australia was done in order to investigate whether adaptation is more likely to satisfy these "three pillars" of sustainable development than demolition and redevelopment.

The result was that generally adaptation is a more sustainable option but it is case sensitive (Bullen, 2007). Firstly, in order to fully capture the value of the existing building it must be well thought out. It is critical to find an option that leads to the most effective use of land. For example, if the new option of the building's use leads to job creation or attracts more tourism to the area it is more likely to be economically efficient. Another aspect that needs to be taken into account is the capital costs of the building, its future

running costs and maintenance costs. If the building requires high costs in order to reach the levels of energy efficiency required or any other planning requirements then its economic sustainability will be doubted.

Adaptive reuse is indeed case sensitive as it is defined by many factors; whether a building has the potential to be reused and to what extent this will be sufficient. To begin with, Time vacant is one of these factors; based on a research it was found that persistently vacant buildings are less able to be reused than newly vacated premises. Secondly, as shown in the table of factors below, which is a result of a survey done in the Western Australia, Heritage significance appears to be the second important factor. In the survey, the majority claimed that when dealing with the preservation of heritage buildings, as they become cultural icons their preservation impacts on community's well-being and sense of place and therefore its social sustainability (Bullen, 2007). Hence, the extent to which it is a successful strategy depends on the type of building that is to be reused; for example a historical building will be more sustainable in social terms rather than any other type of old building. However, it is stated that adaptive reuse has been successfully applied in many types of buildings such as, government buildings, industrial buildings, and defence estates.

Each project must be treated differently according to its characteristics and hence each one has different potentials when being reused. It is worth mentioning that a potential model was developed (ARP). The purpose of this model is to identify projects that have potential for adaptive reuse. By 'potential' it refers to the tendency of projects to realise economic, social and environmental benefits and it is calculated as a percentage (%). The model requires an estimate of the building's expected physical life and current age (in years). It also requires an assessment of its physical, economic, political, social and technological obsolescence. Obsolescence is needed in order to reduce the expected physical life of a building to its useful life. A project with an ARP score of 50% has a high adaptive reuse potential; a score between 20% and 50% is of moderate potential and below 20% is considered as a low value.

To conclude, adaptive reuse is considered as a sustainable strategy for the built environment. It certainly has environmental benefits and when well thought out it can have economic and social benefits as well. The extent to which it will be a sustainable solution will depend on a few factors. When these factors are well thought, especially the programme of the future use, it can have several sustainable impacts. Moreover, actions can be taken in order to make new buildings more flexible to adaptive reuse, and in a way begin to minimise these factors and limitations. As seen on many case studies, adaptive reuse is overall a strategy that many countries have applied and have successfully

had sustainable results it just depends on each case and how high or low the positive impacts are.

The Verengaria Project

Prodromos is a village in the province of Limassol found in the geographic region of Southern Marathasa. The Village's name has always been "Prodromos" and was taken from Saint John Prodromos. It is built at an altitude of 1.380 metres from the average sea level and is the only village of Cyprus that has such a high altitude, which is what makes it unique and attractive. In the region of Prodromos a variety of deciduous fruit trees such as apple trees, cherry trees, plum trees, pear trees and peach trees as well as vineyards are cultivated. The village of Prodromos is very well-known for its exceptional quality of apples.

With the aim of social sustainability, the project looks into the availability of facilities that determine the quality of life for Prodromos residents. It appears that Prodromos is a community that depends on the surrounding villages as the only services it offers is 2-3 restaurant/cafe spaces and a small grocery shop. For police and nursery services it relies on Pedoulas. The nearest Hospital is either in Platres Village or Kyperounta. It is said that the existing Sanatorium of the area located in Kyperounta is not enough to support all needs. The closest school is in Eyrixou, about half an hour away with only two children going there.

Life in Prodromos changed dramatically after the closing of the Verengaria Hotel for several reasons. During wintertime, there are only about 75 people living in the village. Verengaria was not only a hotel that attracted people to Prodromos, it was also offering several necessary services to locals. It played a significant role in the development of the village. Verengaria was not just a hotel, it also acted as a cultural centre for the village. Every one could attend the events taking place there, such as beauty competitions, ball nights, clubbing, concerts, conferences and exhibitions. It also housed the first Casino and Night Club of the area.

Named after Richard the Lion heart's Wife, architect Walter Henry Clarke begun construction in 1927. The hotel first opened on the 10th of June, 1931. Verengaria used to be one of the most important and well known hotels at that time and had a significant effect on the area and its people. With the opening of Verengaria, Prodromos Village became an attractive destination for important, historical people both from Cyprus and abroad and especially from the Middle East. Many important people such as King Farouq and President Baishman visited and stayed at the hotel.

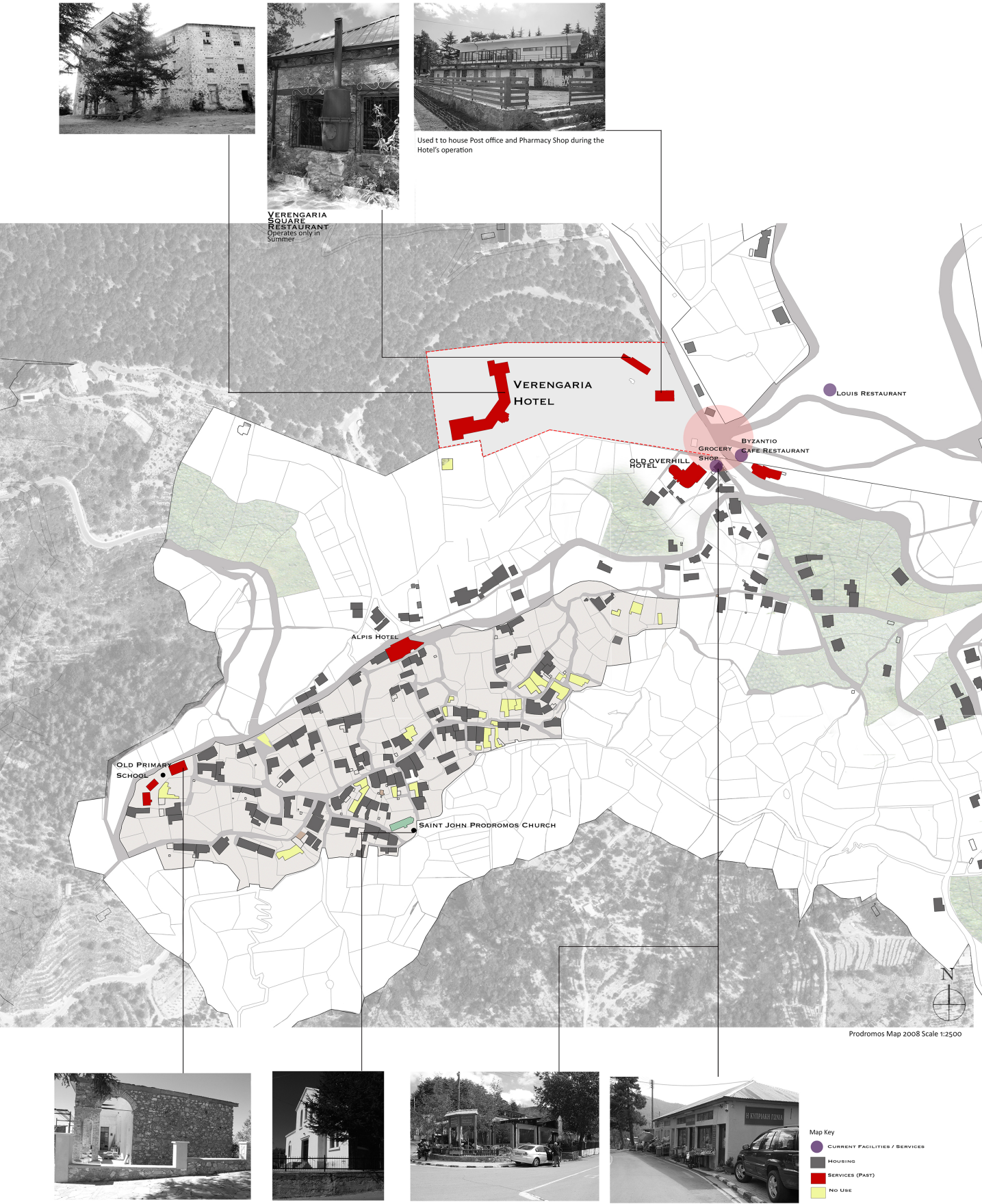
The hotel is until now an important building for Cyprus' Architecture and History and is also considered as the only way to give life back to Marathasa' Area. Even after it was abandoned, it still is the main attraction of the village.

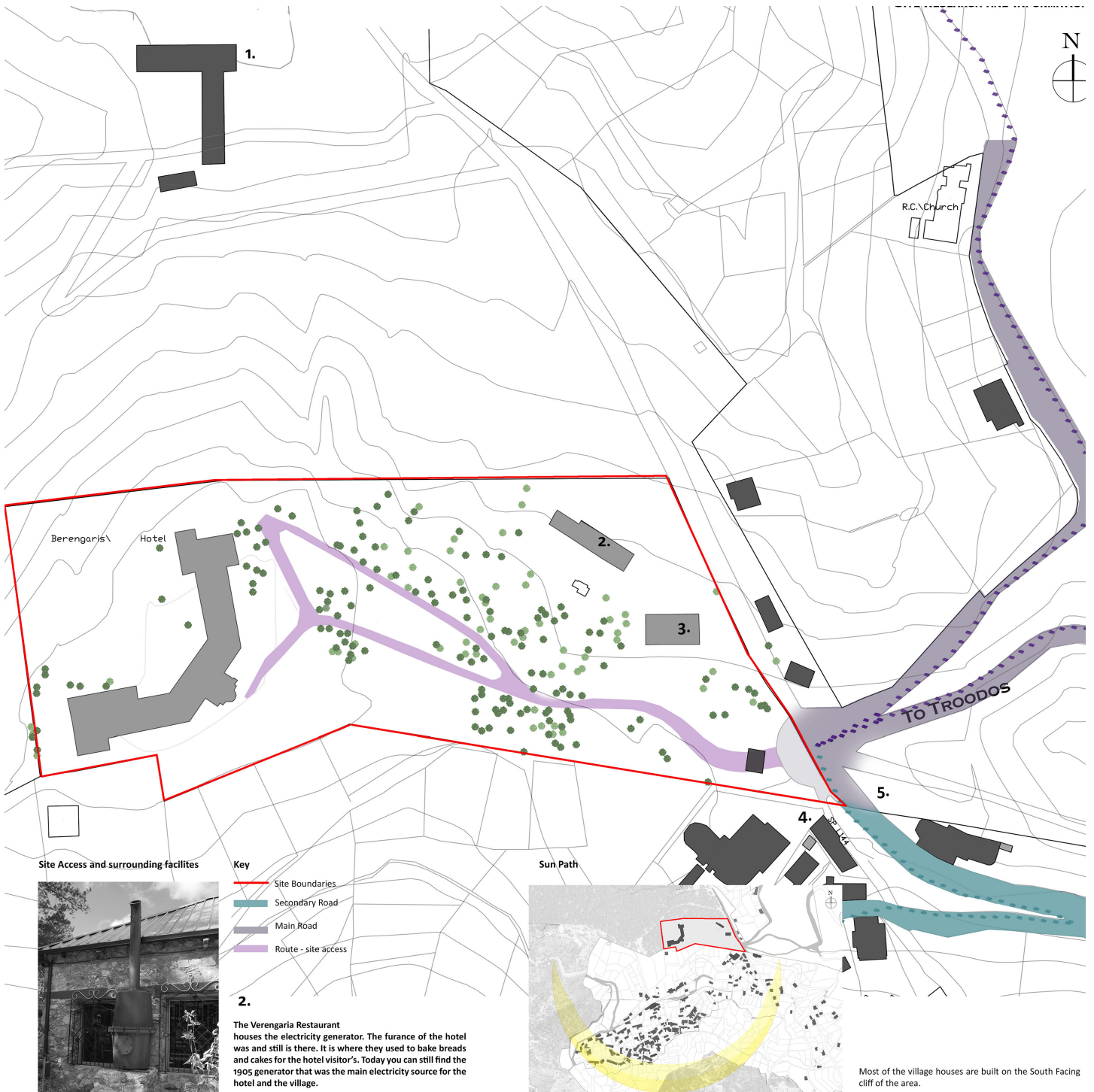
The Hotel began to face problems in 1970, in regards to the building and later on competitiveness increased. After the difficulties they faced the hotel closed down in 1984 and has since then been abandoned. Few reasons for its closing down are:

- After the son's death the hotel faced some bad management problems
- In 1984 there was a huge increase in competitiveness in the islands hotel industry
- The demand for holidays in rural areas had significantly decreased
- The Government's disinterest to help out, support

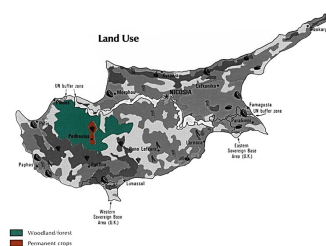
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Geology and Vegetation of the Village

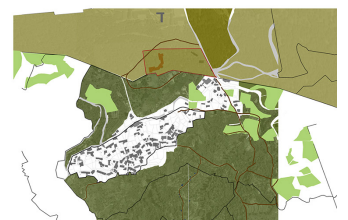


Prodomos is located within the area of Woodland Forests and Permanent Crops

At higher elevations, in addition to vineyards, there are orchards of apple, cherry and peach trees. Prodomos is well known for the production of good quality apples.

In Prodomos and generally in Troodos area there are Pine Forests: Natural forests mainly consisting of Calabrian Pine and Black Pine.

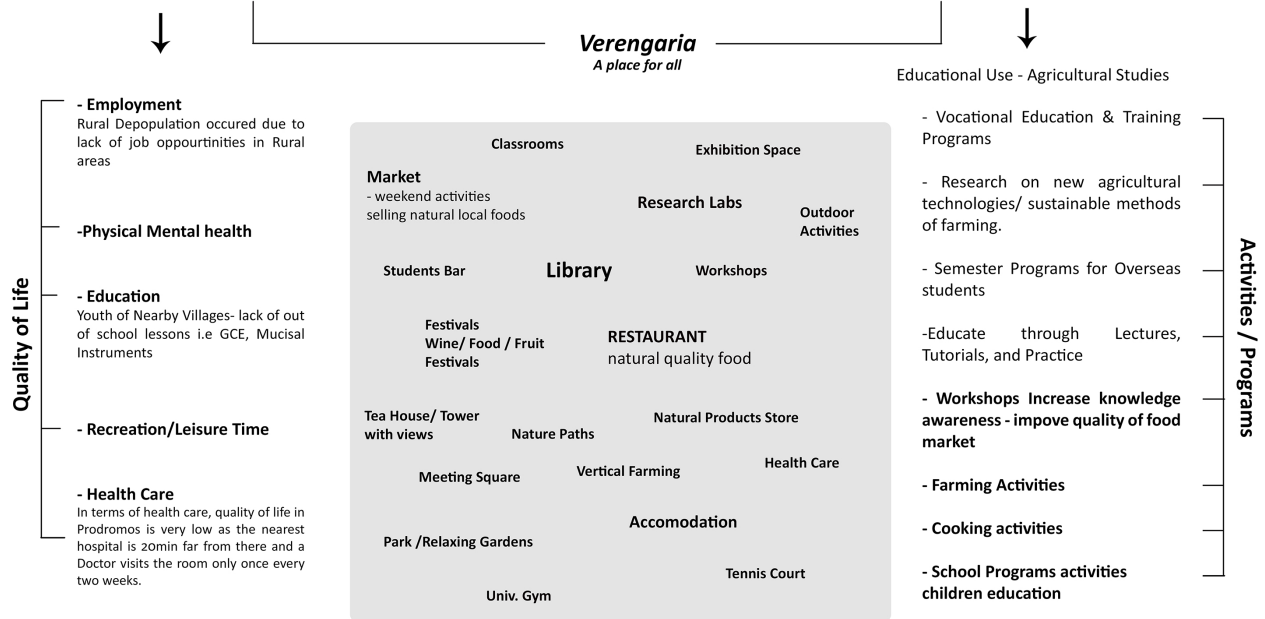
Soil: Pines grow in acid soils and they require good soil drainage.



AIM A: Satisfy the NEEDS, improve quality of life for LOCALS

AIM C: Tourists

AIM B: Bring more people to the Village



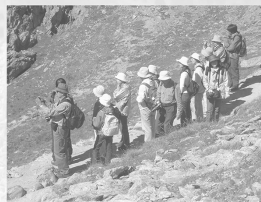
The Users

Locals - Old People



The population of the Village especially during Winter months, is mainly old people living there. Old people mostly spend their time by meeting, drinking their coffee or taking a walk in the Village. Locals could also be people interested in farming and in learning new, sustainable and advanced technologies about agriculture. It could also be the youths of the surrounding area.

Tourists



There are no accommodation places for tourists interested to stay in Prodromos. Proposing tourist accommodation is one of the proposal's aim. Tourists are interested in excursions, relaxation, and interested activities to attend. Shops and primary necessities should be offered to them for a comfortable stay.

Overseas students - Semester Programs



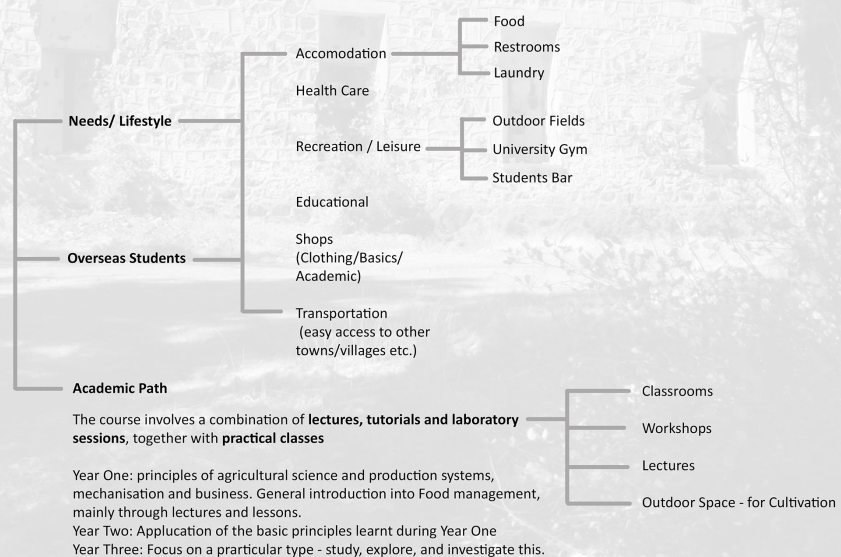
Students coming from overseas will definitely need accommodation, food services, cooking space, a place to buy necessities (clothing, stationary). Night life is a student's/youth nature to ask for. Moreover trasportation should be improved so that youth can have access to near by more developed villages and to the Town where they can spend their weekends

Lecturer / Researcher

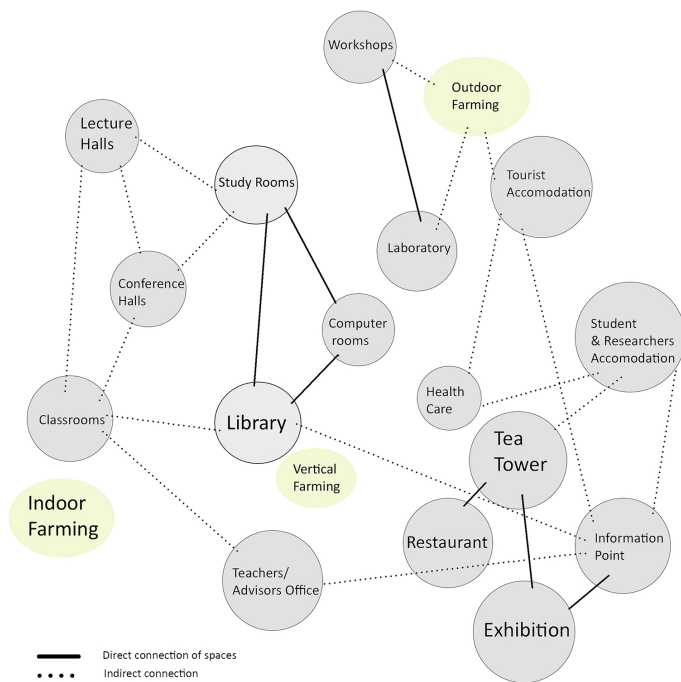


Researcher/ lecturers will have the opportunity to stay there. They will probably need a place to relax and take a coffe or cigarette break between classes.

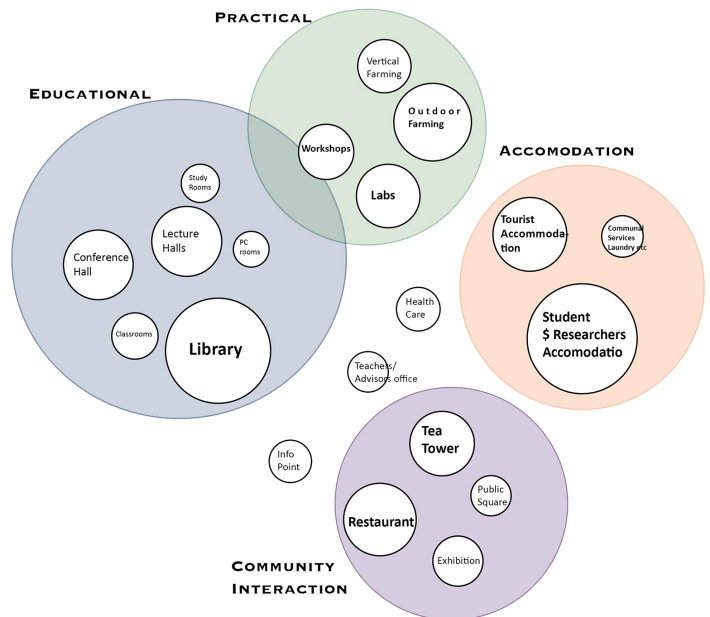
Agriculture Students



Link Between the Spaces



Type of Spaces / Activities



As a first step a declaration was done on which spaces would be working better to be part of the existing and which ones would be an addition to the Site.



Outdoor available area:
Site Area: 24550m²
Unbuilt area: 22572m²

Proposal Outdoor functions/ spaces:

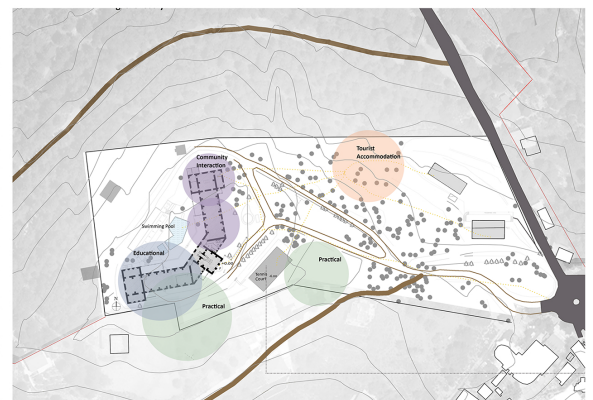
Accommodation (i.e for researchers) and tourists
Farming Activities
Relaxing gardens / Park
Small Moments - Journey route to the main building
- open Vs closed spaces
Nature Paths

Adopting this Link and Connection of spaces on the site

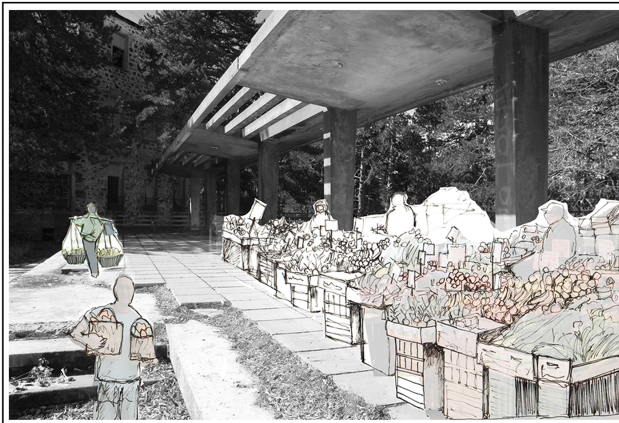
Based on the requirements of each space and its relation to other spaces as well as to what is mostly expected to be within the existing and what not a brief idea of what will be happening on each part of the site has been created.

The main building will be used for educational purposes, such as learning and studying. Also, for students accommodation and community recreation and interaction.

The choice of which area is going to be what has been made based on the site aspects, orientation and views.



Research
New sustainable food production methods
Education
Job creation
Food Market
Natural therapy / tea products
Public interaction
Exhibitions
Conferences
Fruit / wine festivals
Farming



The open market

taking place on weekend days, as a community interaction locals and public will be able to benefit from Natural Food from Village Farming. Farmers will have a place to sell their products allowing more job opportunities.

Restaurant / Tea House

Will satisfy both the needs of people staying at the Educational and Community Center but also allow community interaction.

Residential / accomodation

the village offers no accomodation facilities for tourists. With the intention to offer activities for public interaction accomodation facilities will be needed. Accommodation for Students, Lecturers, Overseas students and Tourists.

Project Aims:

- Bring a new group of people - through agriculture
- Satisfy the Needs of the Locals (old people, youth)
- Create Activities for tourists, visitors and public.

Users: Students

Tourists
Teachers
Locals (all ages)

Intention of the project: Is the social sustainability for Prodomos Village. Verengaria will become a "microcity" for Prodomos, other Villages of the area as well as the group of people interested in Agriculture.

This place will be about studying, being educated and increasing the awareness of people on sustainable agricultural systems. This will be done through research activities, workshops, training programs involving students coming from abroad and actual involvement in farming activities. Tourists, or public interested in farming, natural food could attend training programs and workshops with the ability to also stay there.

School trips, children educational programs on food etc.

Events: Open Market (weekly), Festivals (seasonal)

Thoughts: Seasonal Activities
maybe include Wine Making Activities

Educational



The Labs

It is within the academic path of Agriculture students to attend practical workshops and researches as a manner to achieve the learning outcomes.

A Laboratory room could:

- Qualities
- Natural light
- Spacious
- Access to Farming
- Dark Lab spaces
- Allow view from exhibition spaces (public interaction to what is going on)
- Private access and use

Library

The Library is one of the main proposal spaces as it deals both with the academic aspect of the building but also with cultural nature of the proposal.

- Natural Light, bright
- Nice Views
- Silent
- Public and Private
- Research area
- study rooms (quiet/isolated)
- meeting rooms

Classrooms

what youth said is that they had less opportunities to learn extra curricular lessons.

Lecture Theater / Conference

Will be used for teaching purposes for both students, and local farmers as an attempt to increase the awareness on sustainable food production.



Exhibition

Labs

Exhibition/ Museum Spaces

As the project aims to expand the awareness and act as a cultural center as well, exhibition and museum spaces will be designed for public interaction. It will be an exhibition on students work, agriculture's history and the exhibit of new advanced farming technologies. A room about the history of the island's agriculture and about the building's history will always be on display and open to the public.

Types of Crops

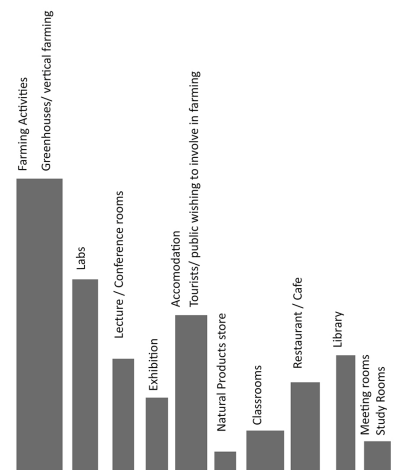
Apples
Peaches
Pear
Vegetables (tomatoes, carrots, potatoes)
Grapes

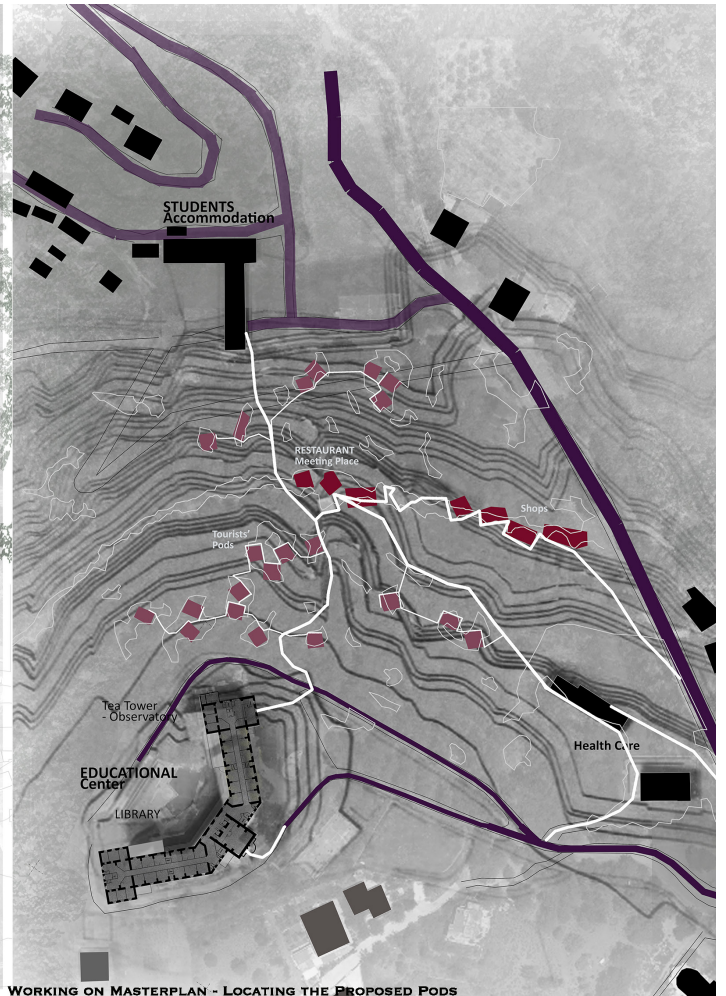
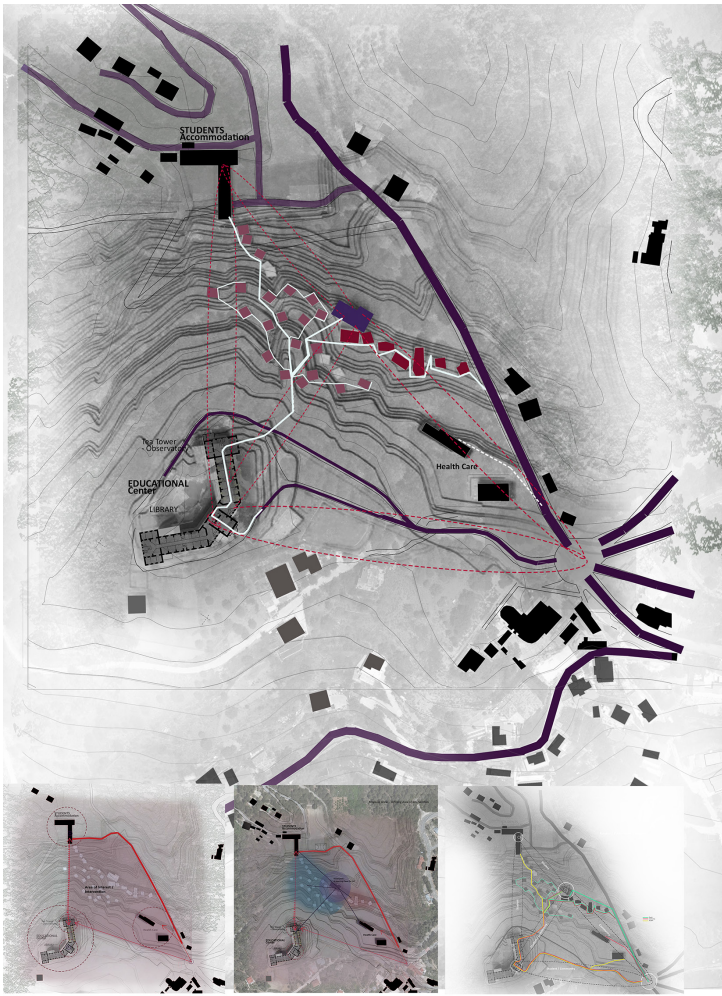
Types of Farming

Farming is one of the main activities to be introduced on site in different ways.

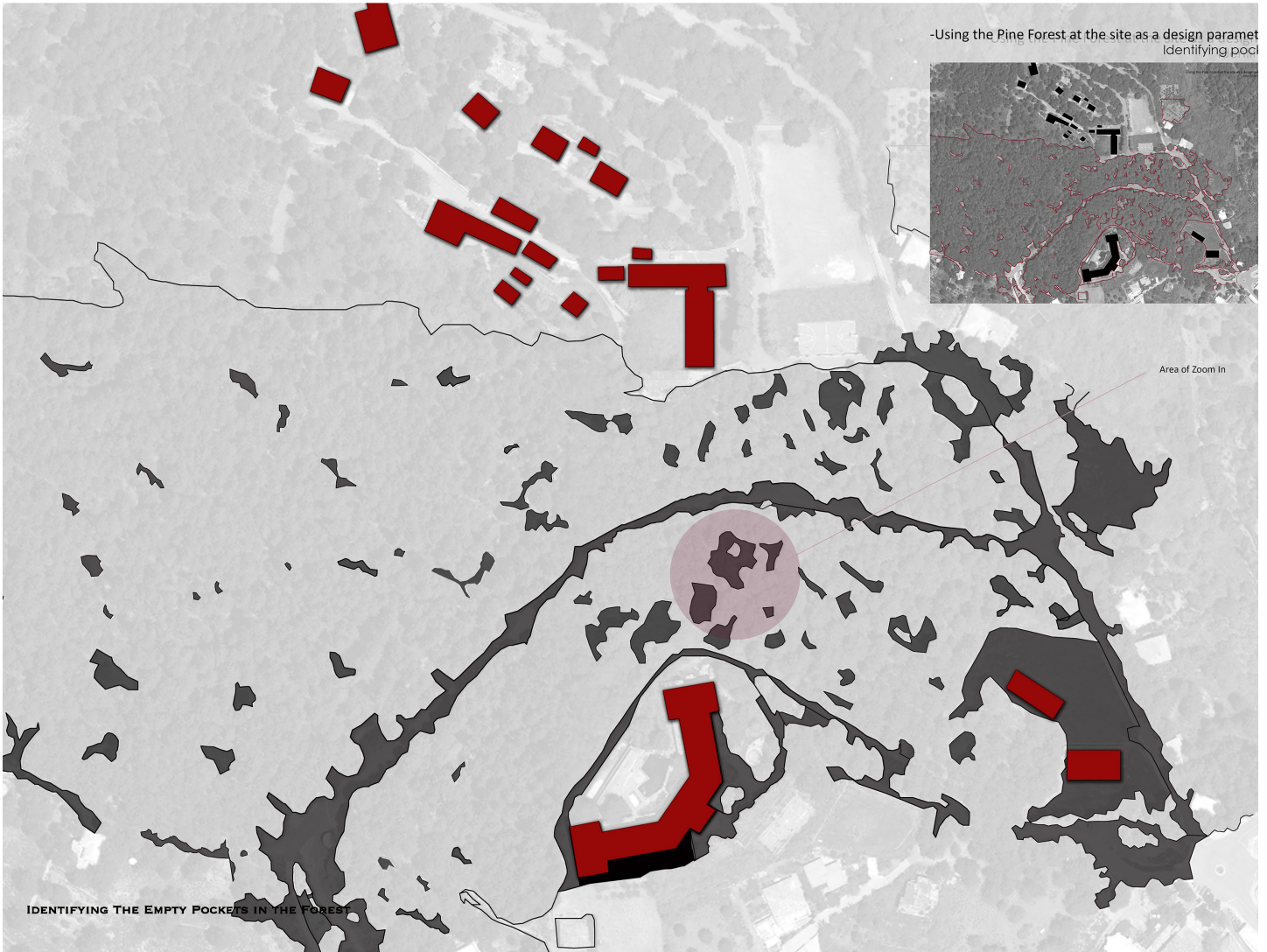
Outdoor Farming spaces
Greenhouses
Vertical Farming
Agroforestry (Alley Cropping)

Agroforestry: is an integrated approach of using the interactive benefits from combining trees and shrubs with crops and/or livestock. It combines agricultural and forestry technologies to create more diverse, productive, profitable, healthy, and sustainable land-use systems. A narrow definition of agroforestry is "trees on farms."





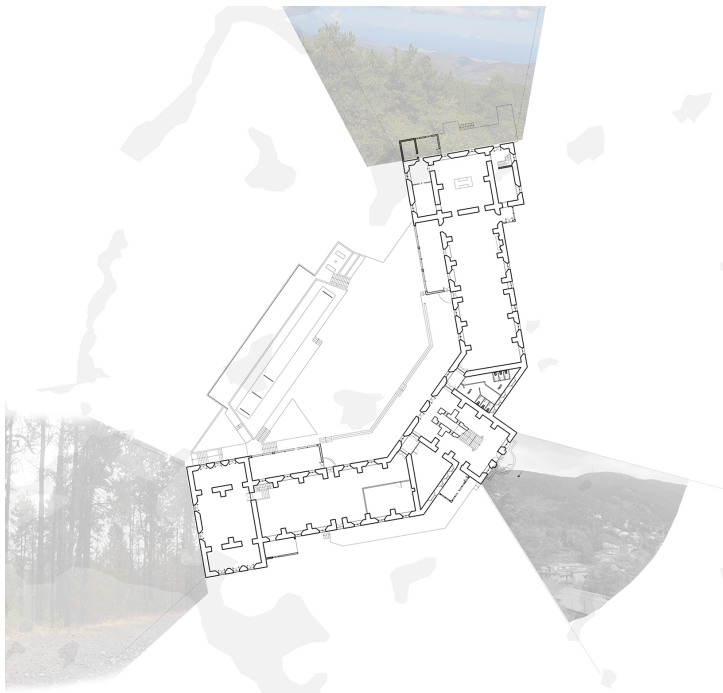
WORKING ON MASTERPLAN - LOCATING THE PROPOSED PODS



-Using the Pine Forest at the site as a design paramet
Identifying pod

Area of Zoom In

IDENTIFYING THE EMPTY POCKETS IN THE FOREST



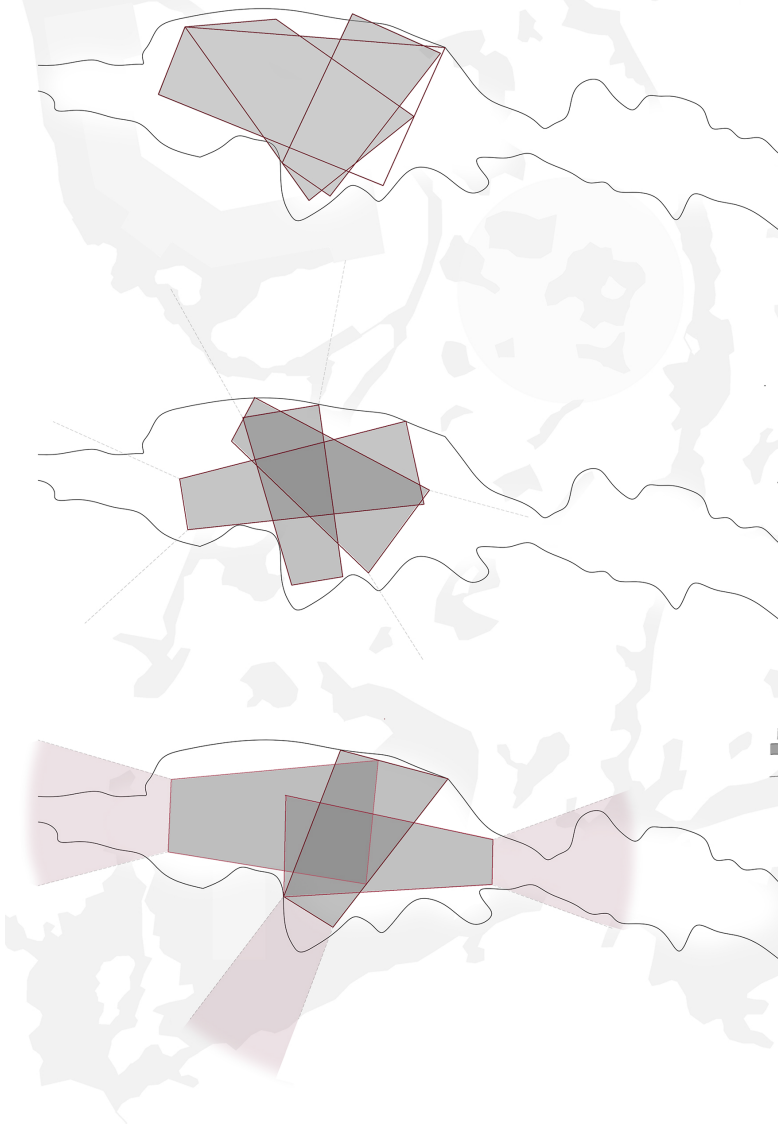
Expanding the concept of the **THREE VIEWS**

Verengaria has three main towers offering great views. The tallest one is looking at the Village, the right one to Morfou Bay and the left one to the Pine Forests.

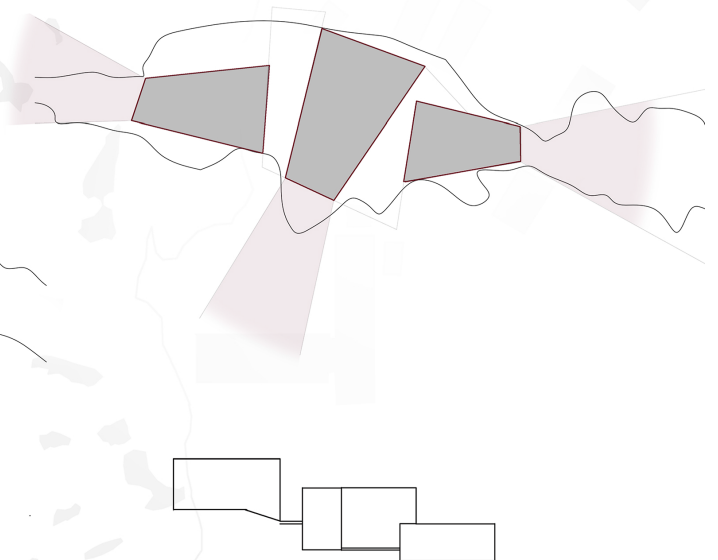
Levels:

Designing in levels according to the platforms and the users.

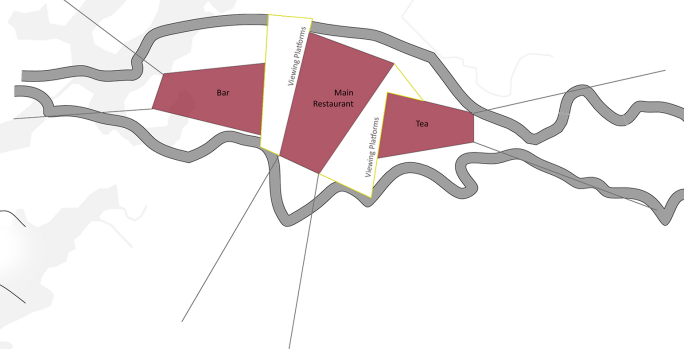
A. Three levels - Vertically - one on top of the other



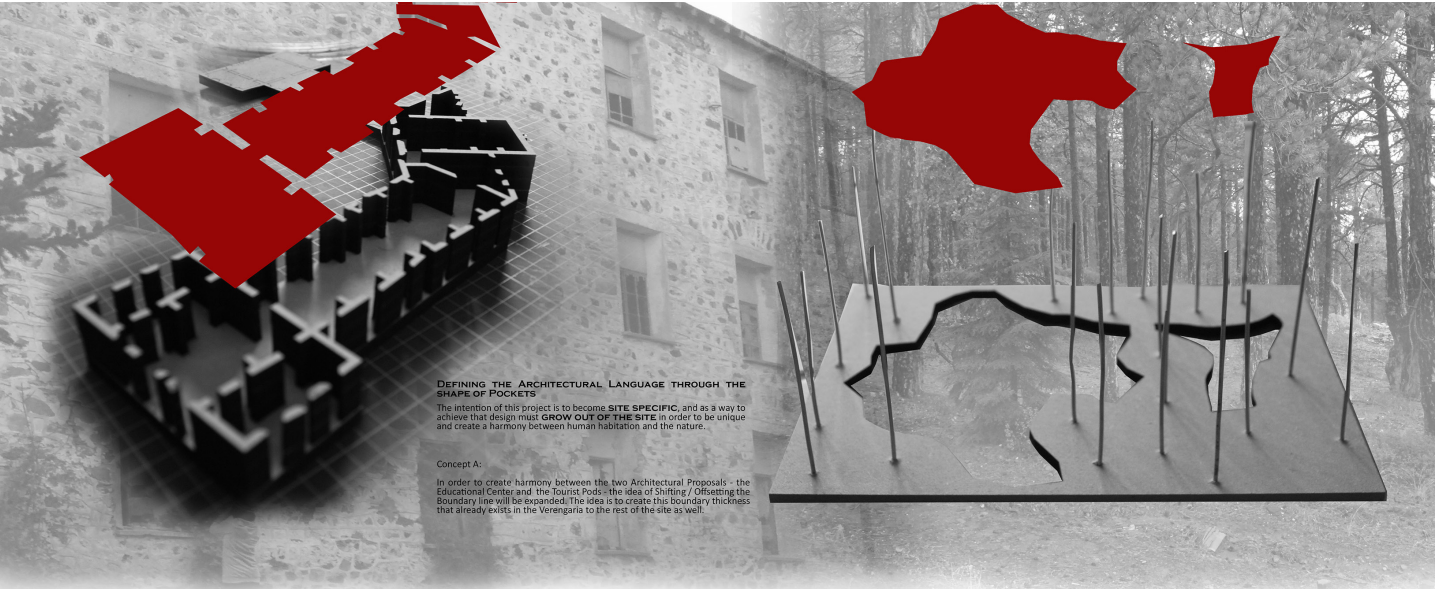
B. Splitting them into smaller Units - common to Tourist Pods



Testing 'what if' there were Boundaries - like the Boundaries of stone walls in Verengaria







Testing Concepts of Shifting the Boundary Line

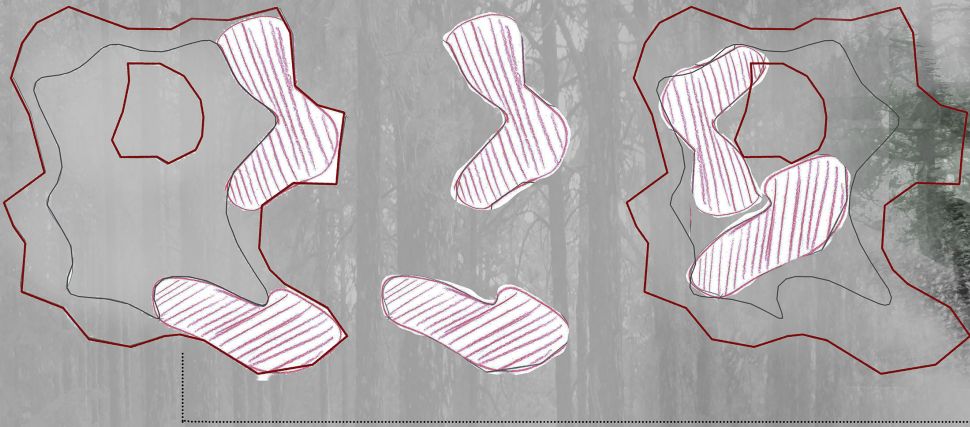


Housing unit 1 Housing Unit 2 Housing Un

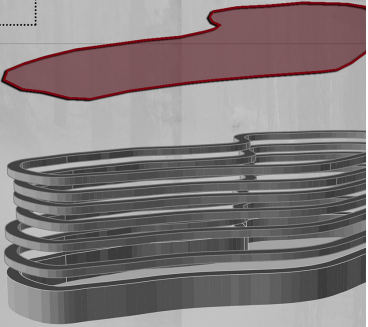
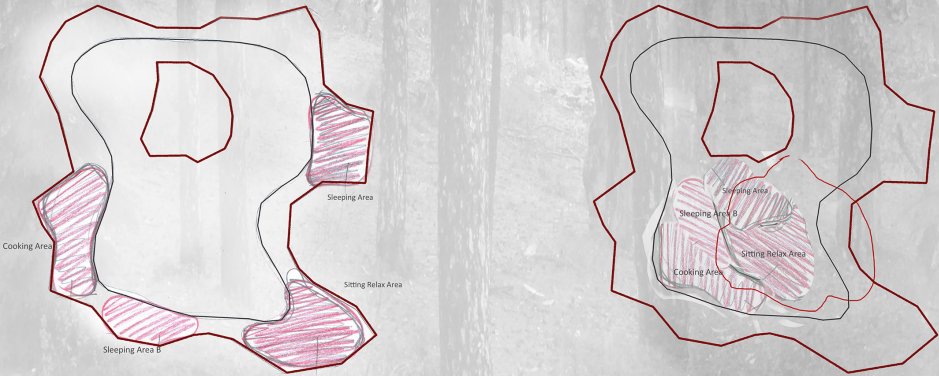
Test C:
The Shape of the proposed Tourist Pod is defined from where there is enough space WITHIN the boundary to accommodate a housing unit with the minimum requirements of a space to sleep, cook, and sitting/relaxing area.

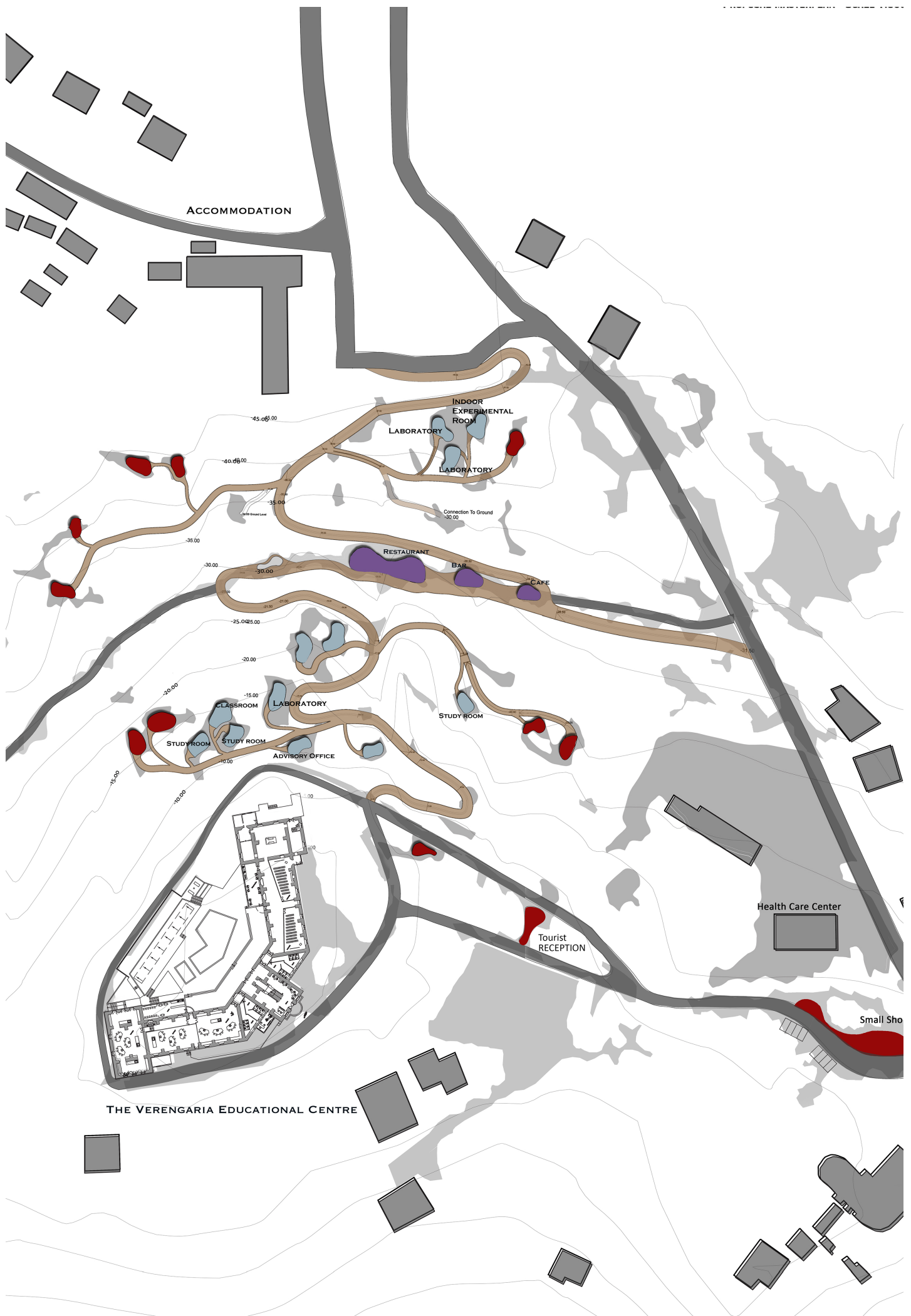
Two Tourist Housing Units

They could then be placed within the available design area.

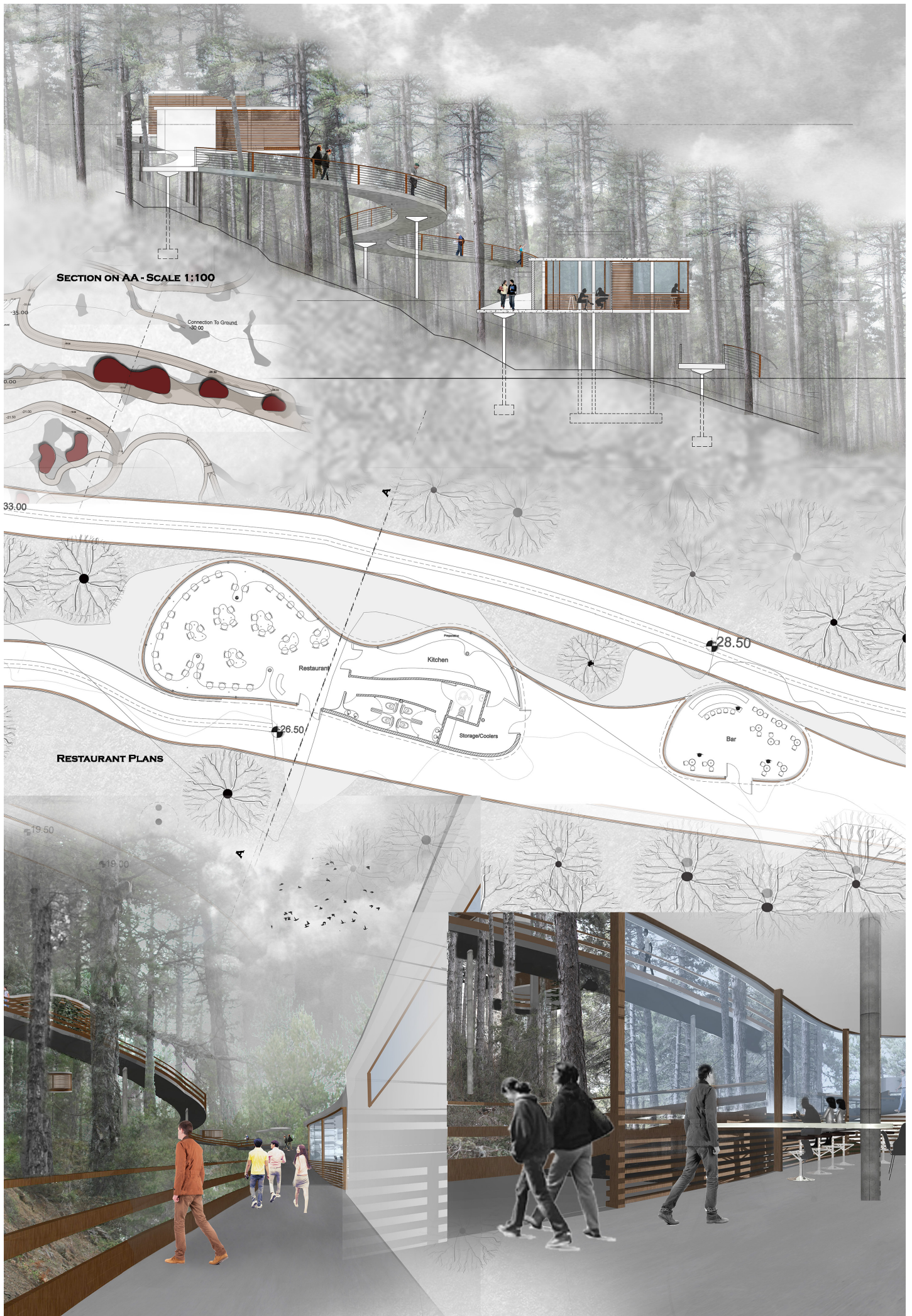


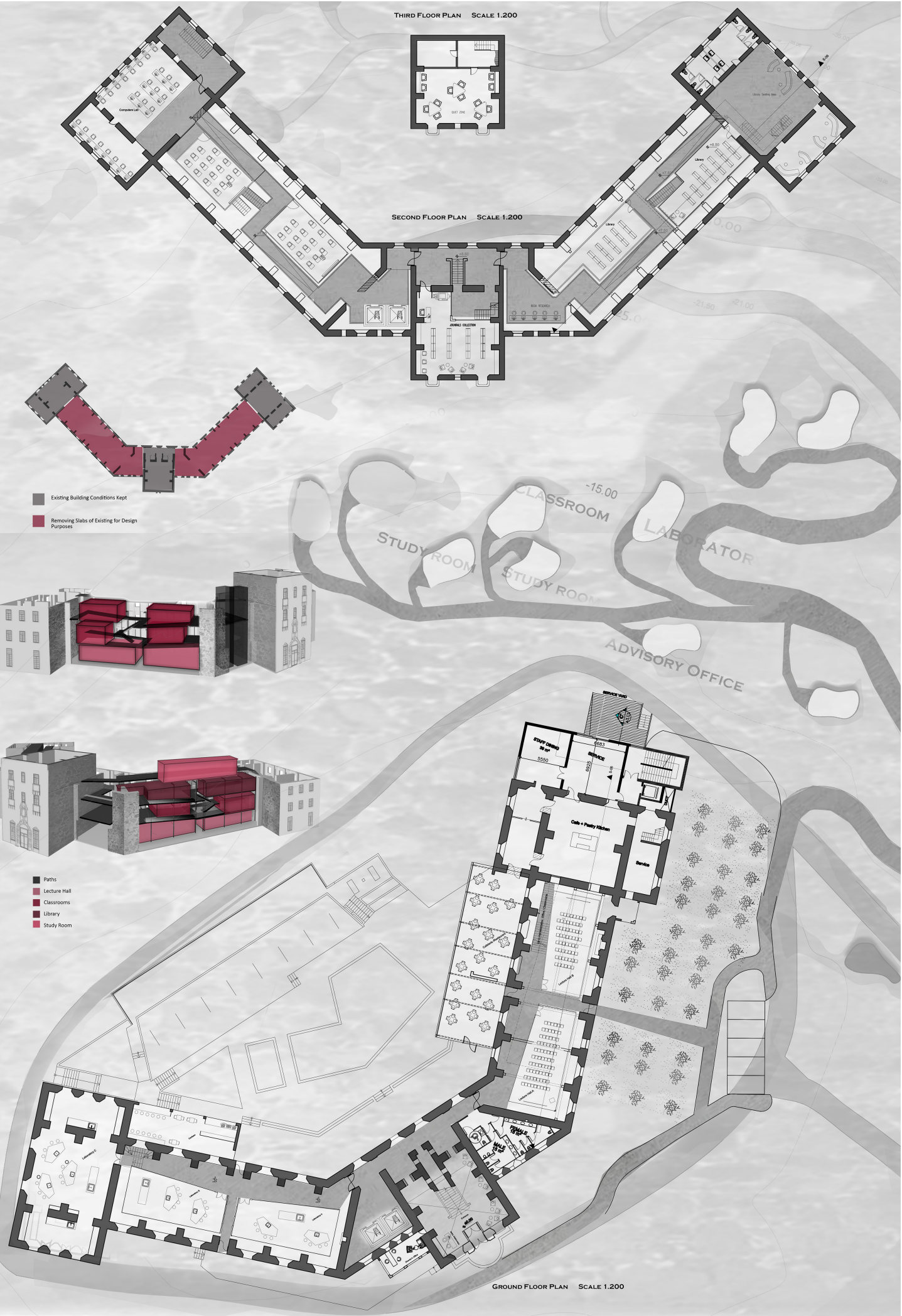
Test D: Identifying spaces for activities to happen

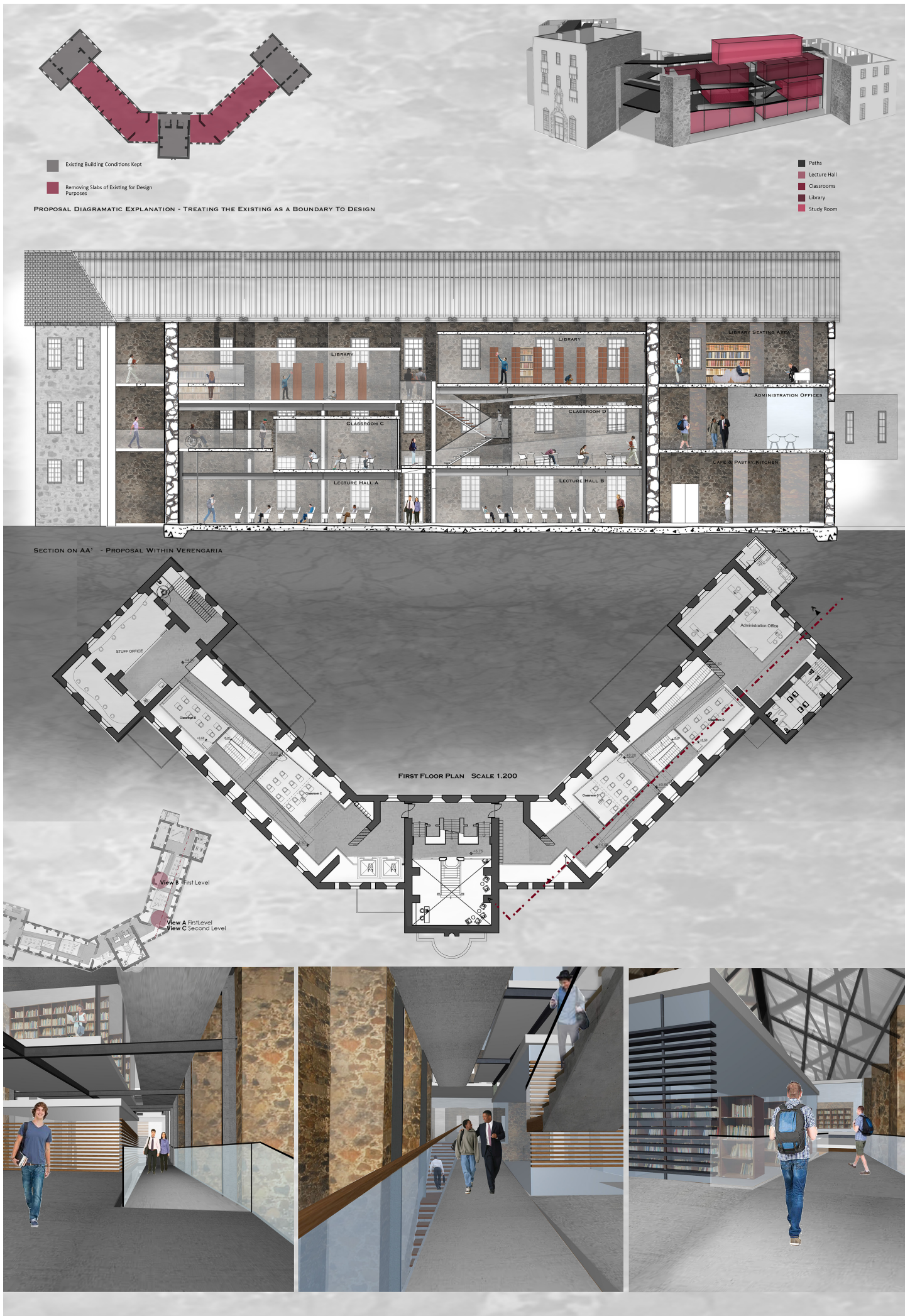




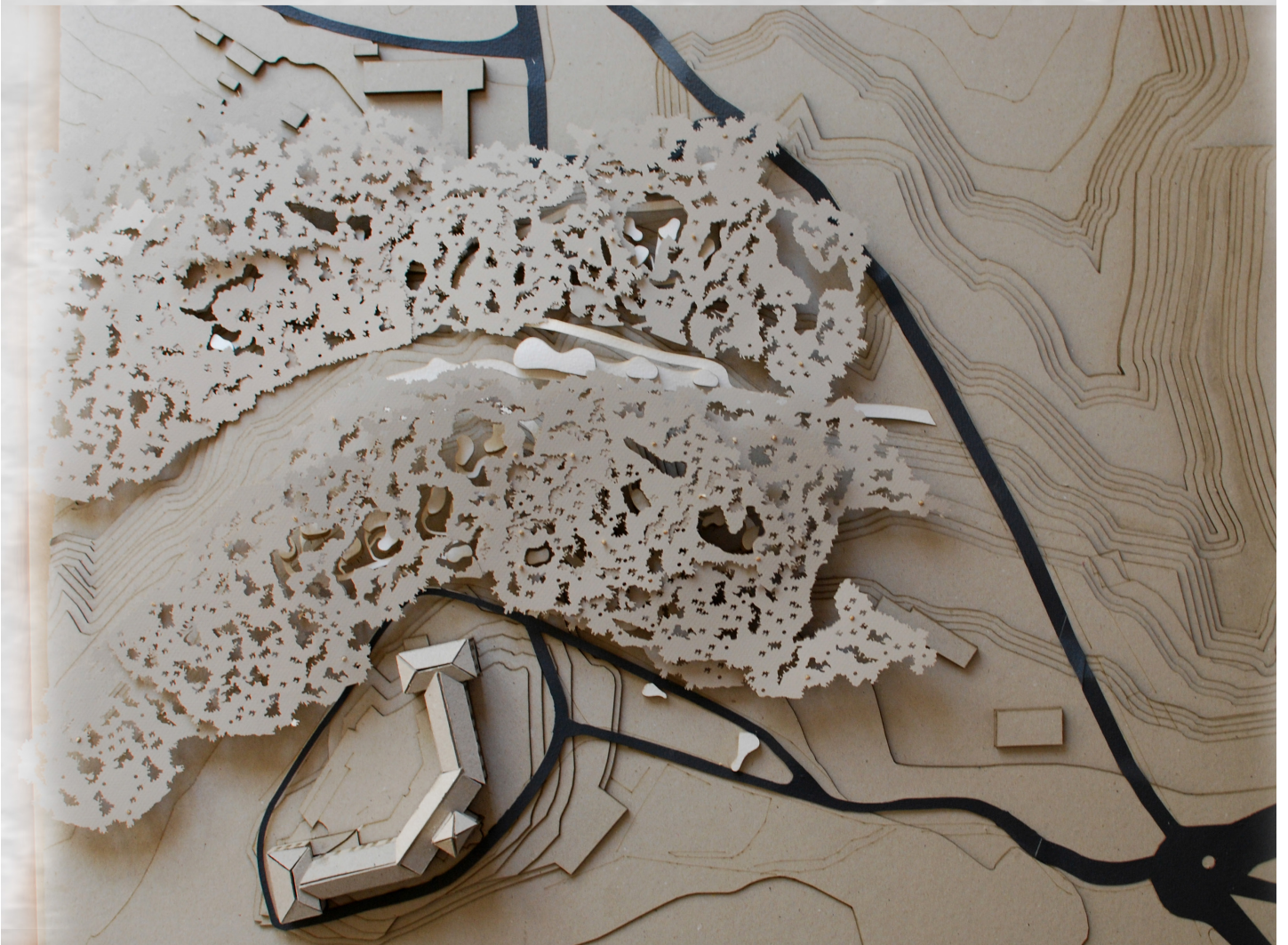
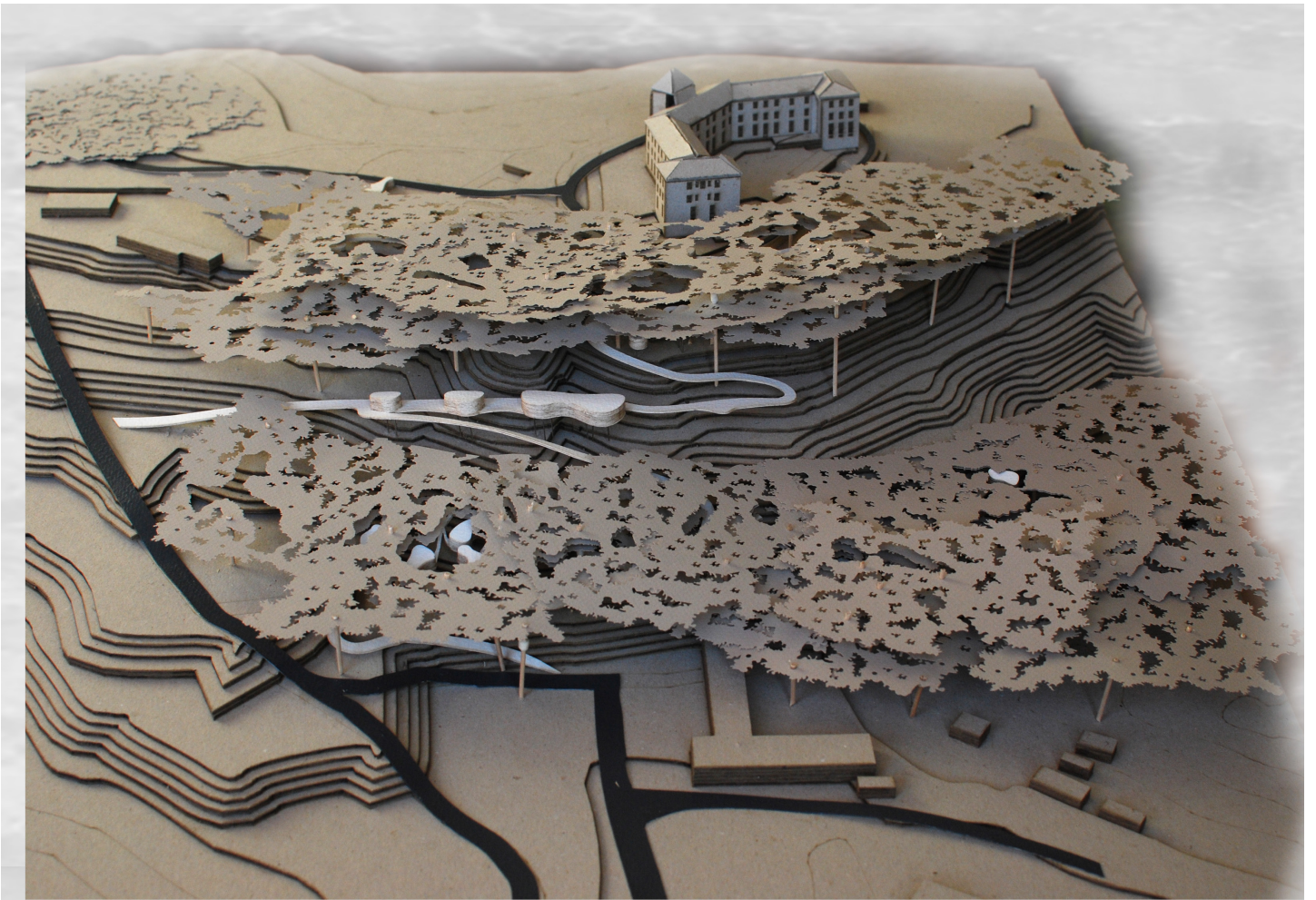












Acknowledgements
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Brief Overview of Cyprus

Architectural Design Projects

Art and the Community: Transforming a Declining Area
The Architecture of Re-Unification: The Case of Nicosia
Bridging Diverse Cultures within the Abandoned Buffer Zone of Nicosia
Incremental Revitalisation: Sopaz Abandoned Industrial Building
Adaptive Reuse: Industrial Heritage of Carnayo
Adaptive Reuse: Verengaria Hotel, Prodromos Village
Senior Living: Multigenerational Cohabitation Care Development
Perception of Space Through Senses: Multi-Sensory Living
Architecture and ecology: Towards Symbiosis at Aliko Salt Lake

Building Blocks for Social Sustainability in Nicosia

Walled City of Nicosia
Move to the End
Safe Art
Live Streaming-Connecting Cultures
In-Fix
Multi-One Food Network
Prosperity of the Abandoned
Playgrounds Developed Through Meanwhile Spaces
Re-Finding
Inter-Group Mixing
Back to Nature
Agios Mamas Refugee Estates in Nicosia
Multifunctional Temporality
Safe Visibility
Linking Through Appropriation
Red Path
Interaction-Installation-Movable Platform
Enlightenment
Nicosia Ledra Palace Crossing
Green Design for Diversity
Wide Open Spaces
Feel The Moat

Participants
Editors

Senior Living: Multigenerational Cohabitation Care Development

by Neocleous Sophia

Introduction

Aging is an inevitable and extremely complicated procedure developed in time. Aging is part of our development, as we age, we learn, and as we learn, we develop physically, mentally, socially (British Society of Gerontology, 2007). The transition time from early adulthood to senior years is a period where a specific person's value, identity and reason of existence is re-evaluated by him/her self or by other people. The realisation of physical boundaries, endurance and fear of injury, the development of chronic illnesses along with negative emotions of losing control from factors happening around them, are all signs of aging where things are not as they used to be. During the aging process, living needs change, the tired body starts declining, and chronic diseases start emerging. Inhabitation, mobility, and living isolation start becoming an everyday problem and the need for assisting help a must. This is a period when seniors start recognising the extra need for assistance in order to perform the simplest activities of everyday life. Living environment conditions as registered by KEMA, an organisation for Cyprus seniors turns out to be one of the most important issues during the third age (KEMA, 1984).

The fast track of our contemporary life makes people part from close relationships such as the family bond and unfortunately, a parent with aging disabilities adds an extra stress for the "child". In case the "child" does not have time or even space and will to accommodate the elderly parent then two are the remaining solutions. In Cyprus, it is greatly common to hire a foreign assistant to come and live at the seniors' house for personal and house maintenance care. An alternative solution is senior's reposition for temporary or permanent accommodation at an Elderly Care Facility. Senior Facilities in Cypriot's minds equals with the last resort, the last habitat before death where in contrast seniors to foreign countries where they move from their house to specially designed facilities with architectural space combinations and social programmes, and where a healthy and social environment of co-existence is promoted. In order to avoid the most common emotions when one is admitted at an aged centre of exclusion, loneliness, helplessness, and boredom, the method of integration within a new framework was part of the solution in recent senior housing developments successfully aiding seniors feel part of a greater network (Kiyota, 2008).

Abroad, the development of Elderly Centre is highly motivated and well processed for optimum spatial and health results. In Cyprus the issue of seniors living in centres still needs further development. The lack of proper advanced facilities and maintenance of existing structures is an issue that needs further attention and new solutions. The living space, no matter the age of the user, always has the ability to influence the user's response.

By understanding how the environment can influence this socialisation, as well as a variety of emotions of the user, great outcomes can occur in Senior Care Developments in Cyprus. The project as a whole is directed to the development of a new sustainable community where various age groups come together and start sharing living spaces as well as daily activities within the same neighbourhood. Incorporating various researches on therapeutic environmental test results and the positive outcomes from case studies, the proposed development's goal is to reverse negative mentality towards senior homes and bring multiple social and age groups together in an attempt to minimise the ageing racism as well as economical expenses through a cohabitated, socialising environment (Neokleous et al, 2012).

Elderly Care Centres in Cyprus

For the past 20 years, the family bond in Cyprus has occurred a significant change. Families used to live and grow all together; children, parents and grandparent even in some cases great grandparents. The care and respect for the elder was solid but the different mentality that came along with the fast paste society changed all of that. When parents reach a state when they are not able to perform their everyday needs, it is common to hire a foreign assistant. Another more rare option is the accommodation of the elderly at his/her child's house or as considered for most people as a last resort, the admission to a Senior Care Facility.

According to a KEMA research towards the attitude for staying in an old people's home, only the 14% of 100 seniors asked agreed they accept this condition if there was no other option 44% do not agree and find it cruel towards them (KEMA. Research for the Old Age in Cyprus. Research Center of Middle East. 1984,23). Even though these results were part of a research completed in 1984, this attitude has not changed today. People still prefer to remain in their homes until late life rather than being relocated to a senior centre. For the elderly, admission to a senior centre is worrying because they believe that their families will forget them and will lose their every day habits and neighbourhood friends along with their autonomy and familiar environment. At the same time, they worry about what their new home will be like and if the care that they will receive will be appropriate.

The conditions of senior living at both state as well as private care centres varies from well maintained to poor, almost inhumane conditions. The state owns seven elderly centres in total with two located in Nicosia: The House for Elderly and Disabled in Anthoupoli and Latsia, and the rest belonging to the private sector. The typologies of these private centres are frequently residential family houses that have been converted and

refurnished. Due to alternations of these structures, from a house to a multiple person living space, these often eventually lack of a homey atmosphere, without the desired warmth and result in boring, passive settings. Although some of these buildings are located within neighbourhoods, seniors do not seem to interact with the neighbourhood and often stay indoors and where placed by personnel, lacking empowerment and will to act and interact.

As years go by, the population of senior citizens (65+) registered by the Cyprus Demographic Reports from 2005 to 2008 has raised from 12.04% to 12.69% (Cyprus Republic, 2009). According to the Ministry of Labour and Social Services of Cyprus, the state offers some locations and special programmes for senior citizens in an effort to meet a number of their unavoidable needs (Ministry of Labour and Social Insurance, 2006). These programmes are:

- Home Care: A type of system where care personnel from the government or from a private organisation visits the seniors' house and offers general assistance
- Day Care Programme: offers the opportunity for senior citizens to visit and use government and private senior centres during the day
- Institutional Care: state senior institutes where accommodation and care is offered
- Adult Centres: areas designed for seniors offering entertainment and services such as food, laundry, occupation and general assistance

Proposal to Cyprus: a new type of Senior Care Development

Even though an elderly centre may not be the most desired living environment that a senior may want, in some cases, it is the only solution. By using interview examples by RUBSI as well as KEMA given to the senior population in Cyprus, needs and requirements are clearly defined, the most important one of them being the proper development of senior centres. Using the Sharing Tower as a base as well as the Eden Alternative (Eden Alternative, 2009) Programme proposal of a multigenerational neighbourhood development, a detailed explanation can be formulated as to what these structures can offer to users. The aim is not to provide an individual structure but rather offer a pilot project that aims to reverse the living isolation faced by the seniors once they enter a common elderly centre, smoothen their transition and adaptation to new living arrangements and settings as well as encourage a multi-aging socialisation and age acceptance.

With the use of multiple strategies of economic sharing, the user's socialisation possibilities increase as well as public attraction within the same complex which eventually will also be part of a healing, environmental approach developed in an architectural manner, that explores the maximum positive effects that a community can offer.

The RUBSI programme (Research Unit in Behaviour & Social Issues) clearly stated the need for the formation of an upgraded development dedicated to the senior population. However, I believe that the creation of a structure where only seniors will be accommodated will not succeed in preventing social exclusion. I therefore propose the creation of a new model of multigenerational accommodation weaved into a social network along with therapeutic design techniques and the application of the Eden Alternative programme (Kiyota, 2008).

Why not shape a pilot project within the Cypriot community that takes into consideration the examples of socialisation seen in the Eden Alternative programme and the Sharing Tower project and adapt these techniques to the Cypriot reality? A complex where shared living combined with a shared economy can promote a strong link between citizens and people but also promote acceptance seen as these locations would be offered for a minimum rent along with the services required by this age group. Considering the economic crisis that many countries are facing, why not share more and save more?

The people who form these complexes are of course, one of the most important elements of this proposal's success. Bearing this in mind, the proposal focuses on seniors who need intensive and minor care, single parents with children, university students and recent university graduates who are trying to build their lives. The groups selected are people who will need cheap accommodation but equally good conditions of living. All these groups for one reason or another, need to spend less money and potentially need to be led to accept to live within a shared community.

By mixing ages and providing them with common living conditions, a caring community is bound to evolve. The concept of sharing, along with the idea of integrating different age groups will promote multi-generational socialisation. In order to empower and maintain socialisation between residents, the exchange of skills between residents could be beneficiary. This exchange will be about people contributing to a common living environment. For example, when a single parent is out for work until late, one of the senior residents could look after the child, with salary or not; the independent senior could do the light shopping at the bakery on foot while one of the younger residents could do the heavy shopping by car. The garden could be maintained by some, while others who do not have enough time could trade garden maintenance with laundry or making food or other chores. Senior residents with no car could be assisted by residents who drive, skills can be shared and everyday functions such as cooking, ironing, laundry and cleaning could also be shared. Encouraging seniors and generally citizens, to continue carrying out activities which were once part of their everyday life is essential towards giving them

a sense of control and avoid them from being introvert, giving up and being passive, dependant and bear emotions that are generally common after having been relocated.

Transition from a home to a new living setting is difficult not only for seniors but for any person who needs to re-adjust to new living conditions. Seniors tend to develop physical and cognitive limitations and face difficulties in developing meaningful relationships while their capacity of feeling useful is usually limited. Due to these facts, the proposal aims to promote a sense of ownership and belonging, familiarity and activities which seniors practiced at home. Residents will be able to bring furniture from their homes and decorate their rooms as they wish in order to make them feel more comfortable. In addition, when seniors start caring for animals and plants, an example successfully used by Doctor William Thomas and the Eden Alternative programmes, impressive results are achieved (Goodman, 2007).

A study at the University of Wisconsin-Milwaukee (Kiyota, 2008) proved that occupants who were assigned to care for a plant, either to water or trim them, developed a sense of ownership and attachment which reduces the sense of depression, creates a sense of autonomy and makes their new environment look much more familiar and friendly. An important part of the caring treatment is the integration of children who can enhance the inter-generational programme by spending some time with seniors during the week; the elderly gaining a new grandchild and the child a new grandparent. By offering motivation such as gardening, exercise and walking, along with social activities like coffee gatherings, singing competitions, playing cards and backgammon games, cooking, arts and crafts, knitting and various other everyday activities can help senior's well-being.

In reference to the KEMA research for the old age in Cyprus, many of the activities seniors considered to be part of their daily entertainment are the ones mentioned above plus reading and resting (KEMA, 1984). By applying all these strategies the three plagues of seniors at elderly care facilities as Dr Thomas correctly titled; loneliness, helplessness and boredom as well as hopelessness, isolation and rejection are defeated.

The site selection is one of the most important factors that will determine a senior citizen's well being and has the power to influence the building's design and in general, correct project development. The environment that one is constantly exposed to has the power to affect a person's health. In consequence, the site selection for the development of a new model of a neighbourhood is an important key to the success of the programme.

The importance of having constant public use of the site is also essential since physical disability is one of the reasons why seniors are forced to lose their socialisation skills.

As a result, the proposed building must be shaped as part of the landscape by taking into consideration the characteristics of the location and how it is currently used by its users. By weaving former site conditions to the new neighbourhood complex, users will continue their everyday activities while mingling with neighbourhood residents through movement, transitions, as well as common activities also offered to the greater public. These three means of building manipulation can decrease boundaries between seniors and other ages as well as multigenerational living.

The neighbourhood could include a kindergarten as part of its intergenerational programme as well as a Community Hub. This will be a location where the public and residents can meet for everyday social activities such as card games, coffee gatherings, dancing or even movie nights. The formation of such a space will offer an easy space alteration and space expansion indoors as well as outwards according to activities needed in order to enable socialisation and constant environmental interest. Volunteers will be welcome to assist with the intensive care unit and various event preparations. Finally the site users will be able to rest at the café and restaurant and also use the building's spaces as part of their walk.

The whole development is thought to be a healthy sustainable environment where special elderly services and precise networks and facilities are incorporated in order to shape an integrated living space for equal citizens. The whole development will offer a different point of view and will reconsider the current senior living conditions within the Cypriot community and promote awareness of other possible solutions which are thriving abroad.

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Senior Living: Multigenerational Cohabitation Care Development

VISION:

The aim of this project is to bring awareness about the senior issues after relocation to an elderly center and propose an alternative architectural and social model for the Cypriot senior centers addressing those matters. The idea foresees to reverse the negative mentality of Cypriots towards the elderly center through programmatic methods.

The proposal addresses the issue of social exclusion and promotes a pilot project of multigenerational living where social integration and empowerment programs from the new facilities to the public and vice versa will exist. Through various social, nature and neural-architectural studies the impact of the architectural environment on the users' physical and mental state proved influential and its use for the users benefit a possibility.

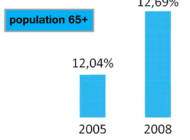
The living issues of senior citizens and their transition to the elderly centers, adaptation to the new setting and the effects of a positive architectural environment are also an important part of the project were through abroad successful programs like Eden Alternative and architectural proposals solutions are abstracted and remodeled.

The goal is to shape a neighborhood community level composed for the Cypriot society demonstrating how special elderly services and precise neighborhood structures can be weaved to the greater network forming an integrated area of living and leisure for equal citizens.

RESEARCH

Life Extension Increase Worldwide
Aging is an unavoidable physical and mental development in time but the speed of aging depends mainly from the gen. structure, physical/mental state and greatly from the environmental factors.

Cyprus Demographic Reports 2005-2008



LIFE EXPECTANCY AT BIRTH

Period	Males	Females
1931/46	57,3	59,3
1996/97	75,0	80,0
2006/07	78,3	81,9

"WHERE WILL I LIVE?"

Poor conditions at the senior centers in Cyprus discourages the Cypriot seniors to accept easier a transition to an Elderly Center.



According to the KEMA research to the question: "What is your feelings for accommodation at an elderly home?"
Total: 100 seniors
14% accept this condition if there was no other option
44% would not agree and find it cruel towards them



Care Centers and Seniors RELOCATION/ADAPTATION/ENVIRONMENTAL_research

3 plagues of the senior care facilities according to Dr. Thomas R. Eden Alternative program creator:
1. Loneliness
2. helplessness
3. boredom

Possible negative feelings development:
*loss of sense of control/autonomy
*self enclosure
*depression
*giving up/turning passive/dependent

Strategy:
care for living things
-feed and pet animals
-water and garden plants
-intergenerational activities
-social activities



Results:
Test in:
TIOGA NURSING FACILITY in NY
*25% decline of death rate
*patients were happier
*they were living longer
*medicine use dropped



Environmental Change:
Homier/ friendlier/
warmer/pleasant/social

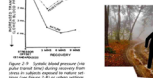


NATURE AND LIGHT Therapeutic Environment_research

Design Strategy for Negative Emotion Improvement Test
University of Wisconsin- Milwaukee test at a long-term care facility in Canada 2008

Results:
*sense of ownership and attachment
*transition and living conditions were easier
*autonomy developed
*depression reduced

Walk Through Nature Test
Terry Harp, current Professor in Applied Psychology at Uppsala University



Results:
*positive feelings
*lower blood pressure
*reduction of stress and anger

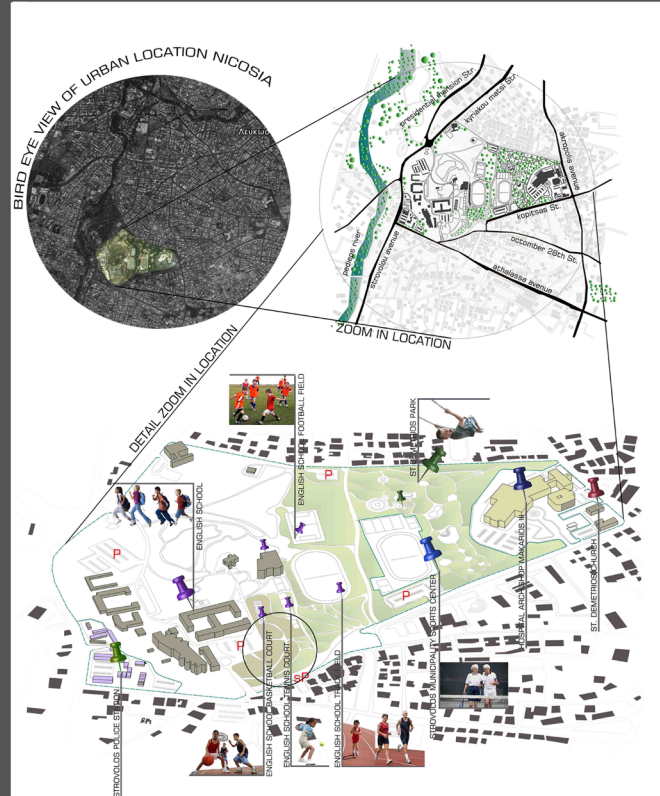


SITE SELECTION



The site selection was one of the most crucial decisions for the development. The aim of integrating a senior care development within the city fabric with nature characteristics as well highly social activity was important from the beginning.

The location selected is in Nicosia within the region of Strovolos, 10 minutes from the old town. A location were pre-existing facilities and programs keep the area highly activated with various ages throughout the day. The site offers various facilities within walking distance and its part of a plot where one of the most active parks of Nicosia is also to be found.



Proposal to Cyprus, Reconsidering Architecture for the Aged

MULTIGENERATIONAL COHABITATION CARE COMPLEX

STRATEGIES	CHARACTERISTICS	SOCIAL RELATIONS
site location location is a key factor of goal success. The selected area needs to be located within the city fabric but at the same time within a natural vegetated environment were frequent multiple age users visit and use.	*highly used location by multiple-ages *within the city *within nature	
cohabitation concept of bringing multiple ages together through living conditions, common activities and spaces. Offering possibility for the senior co-live with younger generations under the same roof creating interactions and possible care of well being.	*sharing accommodation and spaces *save money *ex-change of skills *mutual care	
motion creation formation of various movement options of various speeds and capabilities. Paths will offer the exploration of the whole development every time with different perspective according to selection directing the user through social interaction spaces.	*site pathways becoming part of the complex *various types of textures/speeds *paths become social spaces of interaction	
empowerment programs various programs like yoga, dancing, choir, arts and crafts, movie nights etc will be incorporated within the complex empowering socialization but also activity between seniors with the public, senior with multiple ages as well as empowers the positive opinion of the elderly developments in Cyprus.	*socialization programs for the public and the residents *multigeneration activities *creation of positive opinion about the elderly developments	
population recycling the ability to have internship students as well as awareness programs were specific people can inhabit the complex for an amount of time learning about the beneficial factors of the proposal and spreading the knowledge.	*boundary softening *educational/experiential program	

SITE VEGETATION ANALYSIS

Nature can provide therapeutic attributes to people by improving mental as well as physical condition therefore an environment where nature flourish is of vast importance for the success of the whole project development. In addition, a nature environmental within an urban location tends to attract the citizens to walk and enjoy their leisure time a fact that enriches the social aspect of the specific complex.



SUBTRACTION OF SITES IMPORTANT CHARACTERISTICS_building influences

The location of the site as well as its characteristics were taken into consideration for the proper architectural development of the care complex being able to adapt to the already site functions as well as blend with success within the everyday users activities making it part of the whole plot.

Site characteristics influenced the shape and composition of the total complex helping for better building adaptability in the site. The two most essential site characteristics were the multiple paths, directions that the users could follow and the various views from different heights.



PATH / MOVEMENT_exploration/identification

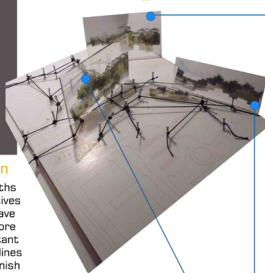
Due to the sites, frequent use and the lack of defined paths and directions the walkers are noticed of creating narratives of movement on the soil within the space. These paths have no defined speed or direction of beginning and end therefore the user defines its own motion in time. Due to its constant use and for easier navigation, often-temporary direction lines appear on the ground directing the walker until they diminish again.

As a result of this observation it was essential to maintain this flow of movement and explore different possibilities having removed from the ground and start elevating directions as well as explore with various ground textures shaping a building of motion.

Path way experimentation collage/lifting up the path



VIEWS / HEIGHTS_exploration/identification



VIEWS_identification

The sites natural inclination offers the possibility of view discovery in various levels and direction. The three main views noticed are the city horizon view, the sports field view, and finally the experience of being in tree level view.

Through research it was proven that nature can have therapeutic effects not only by being within a nature location but also by just viewing a setting with those characteristics therefore manipulation and use of this views can benefit the users as well as create interest of more visitors on site.

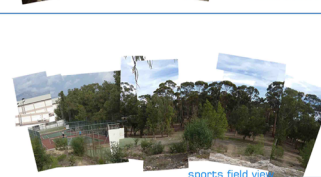
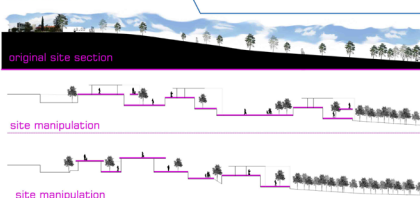


city horizon view



in the sports view

STRATEGY



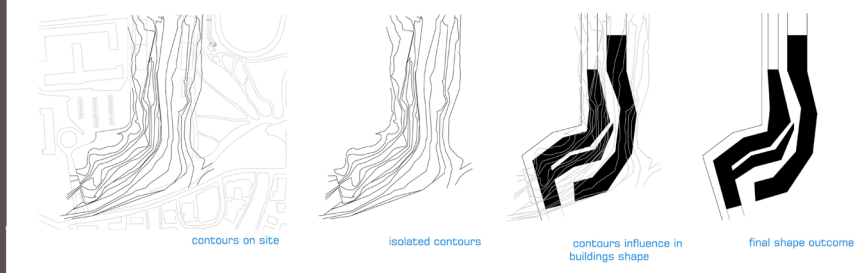
sports field view

SKETCHES OF IDEAS

MODEL VOLUMETRIC EXPERIMENTATION

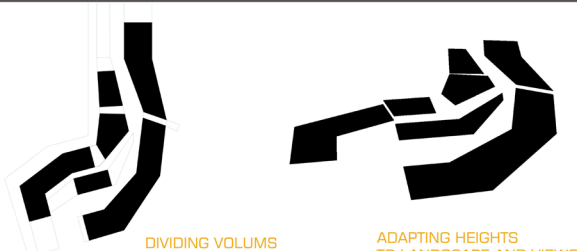


MAIN COMPOSITION IDEA



The natural site contours combined with the importance of various view manipulation as well as path blending resulted to the final shape of the building.

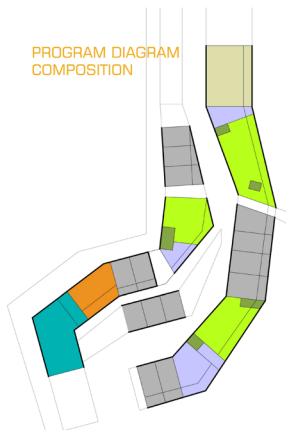
The whole composition is following the sites contours, in plan as well as in section smoothing the transition from the top level to the bottom blending with the site visually as well as functionally.



DIVIDING VOLUMS

ADAPTING HEIGHTS TO LANDSCAPE AND VIEWS

PROGRAM DIAGRAM COMPOSITION



MULTIGENERATIONAL DEVELOPMENT PROGRAM

COMMUNITY HUB:

cafe
projection hall
education workshop
study space

KINDERGARDEN

CAFE/DINNER

SOCIAL WORKSHOPS:

HEALTH: yoga/tai-chi/etc
TALENT: chorus/dance/etc
CREATIVITY: art and craft

SENIORS LIVING:

intensive care units * 3

HOUSING

SENIOR :
independent senior couple

independent senior * 2

MULTIGENERATIONAL:

2 seniors/single parents/children

2 seniors/unic student/young worker

RECYCLING POPULATION UNITS:

internship students

awareness people

TOTAL POPULATION ACCOMMODATION:

SENIOR LIVING: 3 UNITS *10 people= 30

SENIOR HOUSING:

independent senior couple: 4 UNITS= 8

independent senior single *2: 6 UNITS= 12

MULTIGENERATIONAL HOUSING:

seniors* 2 + single parent/child OR

+ university student OR

+ young worker : 4 UNITS= 16

TOTAL ACCOMMODATION USERS: 66 PEOPLE

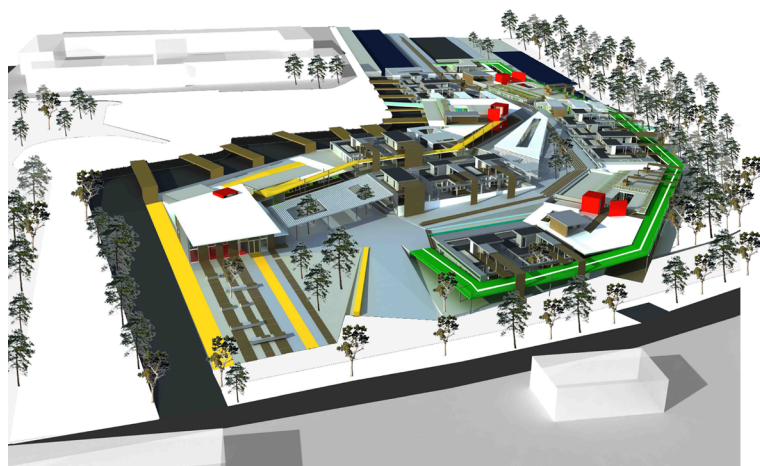
TOTAL TEMPORARY LIVING VISITORS:

RECYCLING POPULATION:

internship students: 3 UNITS *2 = 6

awareness people : 3 UNITS *2 = 6

TOTAL: 12 PEOPLE



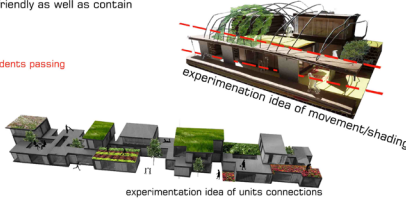
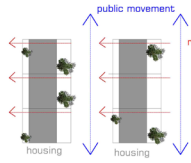


HOUSING

The concept of housing is based on the idea of independency in later life creating a familiar environment of living conditions able to sustain a person with possible developmental movement limitation. The houses are focusing on seniors 55+ who want to sustain their independency but need minor assistance. All the houses are handicap friendly as well as contain emergency line connecting with the main line of help at the center.

The 3 housing models proposed are promoting a neighborhood atmosphere through the creation of open spaces for residents meetings as well as allow for site visitors to pass by and possible socialize with the residents keeping the site alive with constant motion.

All the house units are passive solar and naturally ventilated. The user has also the possibility to act as pleased, have pets or grow plants both as part of the easing the relocation and easier adaptation.



INDEPENDENT SENIOR COUPLE

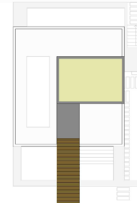
= 2 people

101.5m²

friendly

emergency call connected with intensive care unit

passive solar



* 6 UNITS

GROUND FLOOR 1/150

1ST FLOOR 1/150

ROOF PLAN 1/150



INDEPENDENT SENIOR SINGLE *2

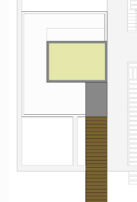
= 2 people

91.3 m²

friendly

emergency call connected with intensive care unit

passive solar



* 4 UNITS

GROUND FLOOR 1/150

1ST FLOOR 1/150

ROOF PLAN 1/150



MULTIGENERATIONAL HOUSING

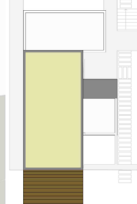
= 4 people

118.0 m²

friendly

emergency call connected with intensive care unit

passive solar

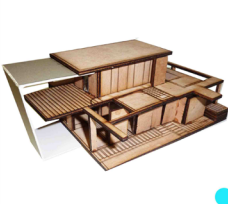


* 4 UNITS

GROUND FLOOR 1/150

1ST FLOOR 1/150

ROOF PLAN 1/150



GROUND PLAN 1/200



SOPHIA NEOCLEOUS 03



INTENSIVE CARE UNIT

The three senior care units are designed to be able to host 10 people each with intensive care needs as well as two minor care cases. Each unit contains sleeping areas, patio, and common living room for visits and everyday use, doctor's office and nurse resting room. Due to the fact of mobility issue, the bedrooms are located in areas where natural lighting, ventilation, and views of nature and life are present, an important element of feeling of belonging.

Through the Eden alternative program results for easier transition and adaptation of a senior could be the caring for a living thing like plants, animals and kids or being part of activities like cooking. In general to have a part in the new living setting therefore various empowerment programs as well as social are proposed.



Weekly programs keep the seniors active and not turn passive and depended. By doing activities already being done at home like petting, gardening, interacting the place becomes homier, and the transition and adaptation to new setting easier.

A pleasant environment to live.



*petting



*gardening

SENIOR EMPOWERMENT PROGRAMS

weekly



*multigenerational activities with kindergarden kids



*arts and crafts



*dance/ exercise



*cooking/baking assistance



SECTION BB 1/200



example unit 2

SOCIAL SUSTAINABILITY

Physical limitation makes it harder for seniors to interact and be part of activities and areas of life. Social activity must come to them.

Each intensive care unit is hosting a workshop an area where programs such as health, dance, and creativity can take place. Aiming to attract various ages from the society within the same location taking first into consideration the easy transition of the senior within that space or even the visual/ sound 'participation' from far.



RECYCLING POPULATION

-internship students
-awareness people

University students as well people who own a center or interested to experience/learn this type of care can inhabit the complex for some time learning about the beneficial factors of the proposal and spreading the knowledge in Cyprus.

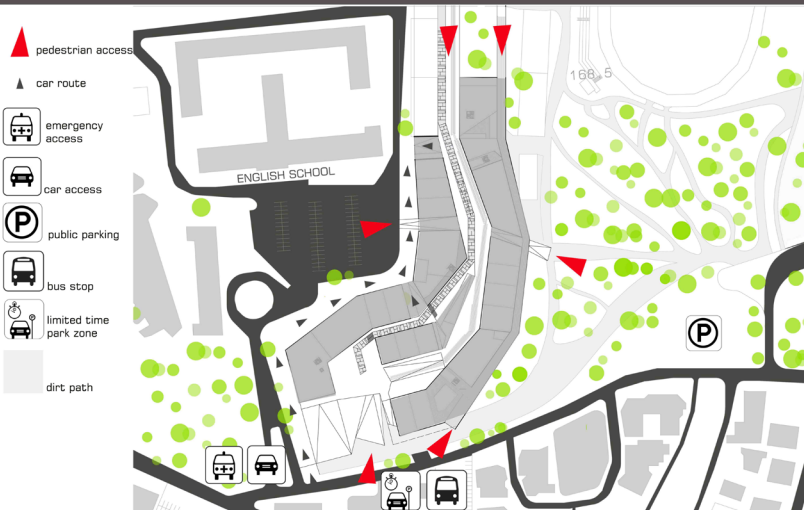


CONCEPT INSPIRATION/ EXISTING CONDITION



The path formation conceptualized by the sites existing formation was inspiring to start thinking of circulation geometry were path and building were becoming one part of the site.

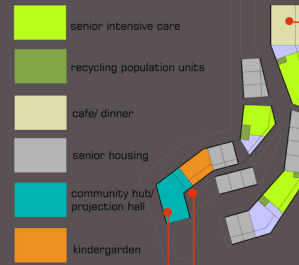
ACCESSIBILITY/ MOVEMENT NETWORKS



By using the same language of pathway that already exist on site as well as the main interest of site users that is walking the whole concept is based on movement and transitions between spaces and stop points. By using a pre-existing familiar network, the goal is to attract those users to explore the building as part of the landscape for walking or use its facilities by spending time and socializing with the residents. Multiple ages are empowered to use the development as pleased.

By using the site throughout the years an easier acceptance as possibility, of moving there at later life is easier to be accepted and transition smoother.

PROGRAM POSITION



MOVEMENT DIAGRAMS

The various path options allow to the user to select what type of movement they want to have fast or slow, as well as view experience.

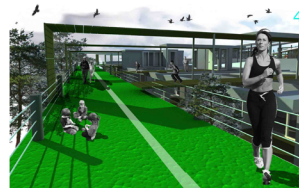
Each route also contain various stop points for resting but also easy transitions between the levels



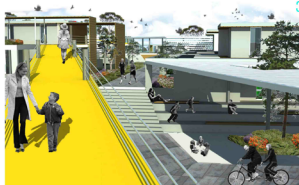
WOODEN PATH



STONE PLATE PATH



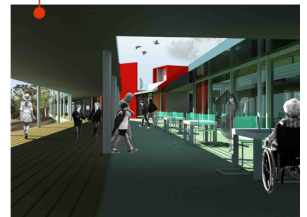
RUNNING PATH



STROLLING VIEW PATH



COMMUNITY HUB



CAFE/ DINNER



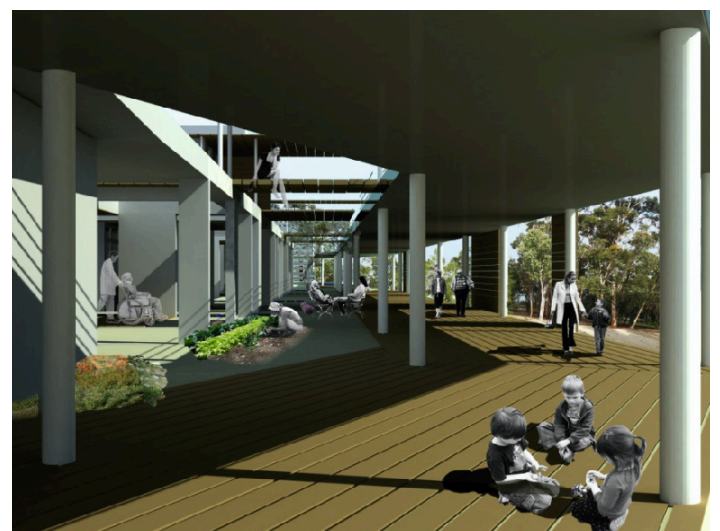
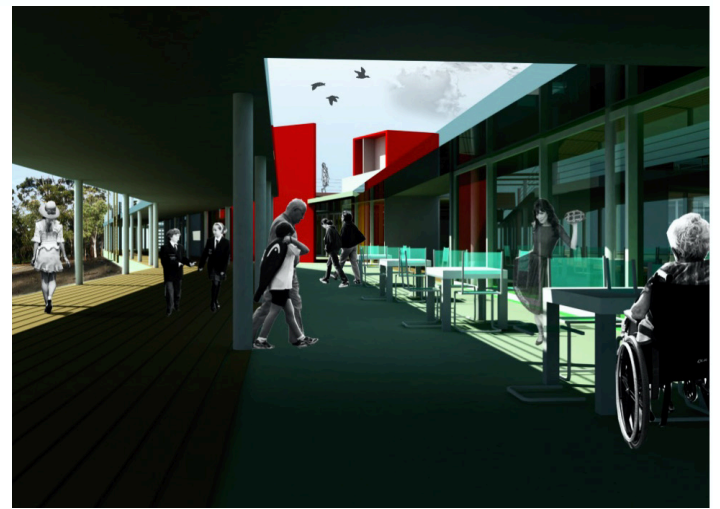
PUBLIC SQUARE
COMMUNITY HUB/KINDERGARDEN

MATERIALITY/ TIME AFFECTED



sOPHIA nEOCLEOUS 05





Acknowledgements
Preface
Brief Overview of Cyprus

Architectural Design Projects

Art and the Community: Transforming a Declining Area
The Architecture of Re-Unification: The Case of Nicosia
Bridging Diverse Cultures within the Abandoned Buffer Zone of Nicosia
Incremental Revitalisation: Sopaz Abandoned Industrial Building
Adaptive Reuse: Industrial Heritage of Carnayo
Adaptive Reuse: Verengaria Hotel, Prodromos Village
Senior Living: Multigenerational Cohabitation Care Development
Perception of Space Through Senses: Multi-Sensory Living
Architecture and ecology: Towards Symbiosis at Alikí Salt Lake

Building Blocks for Social Sustainability in Nicosia

Walled City of Nicosia
Move to the End
Safe Art
Live Streaming-Connecting Cultures
In-Fix
Multi-One Food Network
Prosperity of the Abandoned
Playgrounds Developed Through Meanwhile Spaces
Re-Finding
Inter-Group Mixing
Back to Nature
Agios Mamas Refugee Estates in Nicosia
Multifunctional Temporality
Safe Visibility
Linking Through Appropriation
Red Path
Interaction-Installation-Movable Platform
Enlightenment
Nicosia Ledra Palace Crossing
Green Design for Diversity
Wide Open Spaces
Feel The Moat

Participants
Editors

Perception of Space Through Senses: Multi-Sensory Living

by Hadjiphilippou Panagiotis

Introduction

Sight, hearing, smell and touch are sensory modalities that play a dominating role in the spatial perception of humans, i.e. the ability to recognise the geometrical structure of the surrounding environment, the awareness of self-location in surrounding spaces and the determination of depth, directions and location of nearby objects. Information streamed from these senses are continuously integrated and processed in the brain in order for a cognitive representation of the three dimensional environment to be accurately built, whether stationary or in movement. Each of the five senses uses different cues for exploring the environment and features a different perception range. Touch, smell and taste provides information on the so called near space (termed also haptic space), whereas vision and hearing are capable of yielding perceptions represented in objects or events in the so called far space.

Interactions between body, imagination and environment in the architectural experience create memories in every place one visits. As the eye collaborates with the body and other senses, one's sense of reality is strengthened and articulated. In other words, when the architectural experience becomes multi-sensory, all the senses are equally experiencing the quality of space which strengthens existential experience. If architects create visual environments without bearing in mind their user friendliness, multi-sensoriality and functionality, places will lack physical or mental accessibility: 'distorted spaces'. We shouldn't have to adapt ourselves to the environment. It is the environment which has to be adapted to us.

Vision

In early times, vision was a leading sense. Plato regarded vision as humanity's greatest gift. Until today, sight has prevailed at the top of the hierarchy of the senses while our technological culture has separated senses even further. As a result, architectural design is meant to predominantly please this sense. This should not imply that architects focus only on the beauty of their design yet some are not balanced in terms of their sensual possibilities. Having said that, some architects focused on the visual component of their design but consciously or unconsciously built architecture that did affect several other senses. Shadows and darkness are essential for the sense of vision and determine depth and distance. "In great spaces of architecture, there is a constant, deep breathing of shadow and light; shadow inhales, and illumination exhales, light." Other than in architecture, shadows also play an important role in other areas.

Touch

The eye is an organ of distance, whereas touch is a sense of nearness, intimacy and affection. The eye observes and investigates, whereas touch approaches and feels. When light makes space for shadow our other senses are sharpened, including our sensitivity to touch.

The sense of touch is a tool that provides information on texture, weight, density and temperature. One can attempt to become a sculptor, who can master a sense of touch that can be as powerful as vision. Touch can also reveal the history and origin of matter. Skin can detect temperature, and feet can measure gravity through the density and texture of the ground. A fireplace can create the sense of warmth and intimacy.

The sense of touch is the unconscious of vision that also provides three-dimensional information of material bodies. It is a tool that provides information on texture, weight, density and temperature. For blind people, touch can provide solid information compared to sound, which is very abstract. For this very reason, the study of tactile and information is important, along with the tactile perception of the Braille. We can feel if a room is brightly lit or if it is dim, in the same way as we can feel the sunlight on our skin. Light is therefore a good method to address touch in architecture. But the skin can sense more than that; it can read texture, weight, density and temperature of matter. By touching materials we experience more than by merely gazing. Structures have a visual effect but by touching them we feel more of its components. Hardness, depth, temperature can vary in materials which ultimately give the same visual impression.

Hearing

Hearing is a very incorporating sense. It is omni-directional; not focused like vision. The view of a building will not reveal a building but a building will return the sound of a person walking in it. The sense of hearing provides a three-dimensional atmosphere. In the richness of the oral world, experiences will be furthered enriched. Thus, the experience of being in the London underground, the meaning of bells, the problematic of noise, the different approaches of the privatised soundscapes and the development of sonic architecture are extremely interesting. Still, most of the time, acoustics remain an unconscious background experience yet in the right places it can create the right atmosphere for almost spiritual sceneries. "We are not aware of the significance of hearing in spatial experience, although sound often provides the temporal continuum in which visual impressions are embedded." Like a soundtrack in a movie, where music increases tension in a thriller or drama, sounds in architecture can increase the intensity of its perception.

One of the most exciting auditory experiences in architecture is tranquillity. In the past, silence has been used to create great atmospheres. The silence in the Pantheon combined with the great view from its roof is indescribable. The absence of sound actually creates the atmosphere.

Smell

Scent is essential to capture one's memory of a place. The nose helps the eyes remember. For blind people, the sense of smell can help lend awareness of one's location. Odour can also be related to hunger and the desire to consume. We need only a little amount of molecules of substance to trigger an impulse of smell in a nerve end, and we can smell more than ten thousand different scents. When experiencing a new scent, it is possible to recall it and identify it again at a later stage. Since it is not possible to name all odours, spatial qualities are associated. That is why the expression "it's a hospital smell" is familiar to most people. The personal smell of a person is so familiar that it is possible to recognise your own shirt out of 100 identical ones or even your flat when you come home, simply by taking a deep breath. These associations can be used in architecture in order to stimulate emotions, to guide, or to distract. In the same way as every city has its own smell, every building could have its own smell. This is a difficult task since as smell is so sensitive but the effect could be as great as the effort.

Odour has the power to capture and preserve the memory of any space, and every space has its own particular smell. "A particular smell makes us unknowingly re-enter a space that has been completely erased from the retinal memory; nostrils awaken a forgotten image, and we are enticed to enter a vivid daydream." When travelling on the streets, one will experience a journey of odour. An old country house has many levels of smell that are created through time. Contemporary architecture has lost scent by being driven by a sterilised appearance. For blind people, smell is also an important sense used to understand and capture an idea of space. By using the sense of smell, he or she can recognise one's location on the street.

Taste

The human tongue can only distinguish among seven to eight distinct types of taste, while the nose can distinguish among hundreds of substances, even if in minute quantities. This rule is also applicable to taste in architecture. Notably, there is no literal taste of architecture since the fairy tale of Hansel and Gretel. Still, architecture can stimulate the sense of taste. Vision is transferred through taste. Hence, taste in architecture does not literally mean to kneel down and try to eat stone bricks, but it implies that architecture can make our mouth water just by the sight of appealing materials.

Vision and tactile can attract the sensations of taste, just like colours and textures can play an important role. For instance, the smoothness of a surface can be visually sensed by the tongue. "Our sensory experience of the world originates in the interior sensation of the mouth, and the world tends to return back to its oral origins. The most archaic origin of architectural space is in the cavity of the mouth." It is interesting to look at Junichiro Tanizaki, a major writer of modern Japanese literature, who describes the tasting of a bowl of soup that creates an interaction through the whole body. The rich experience of tasting a soup can also be applied to architectural space, which creates continuous moments of allowing the body to sense a space's intimacy.

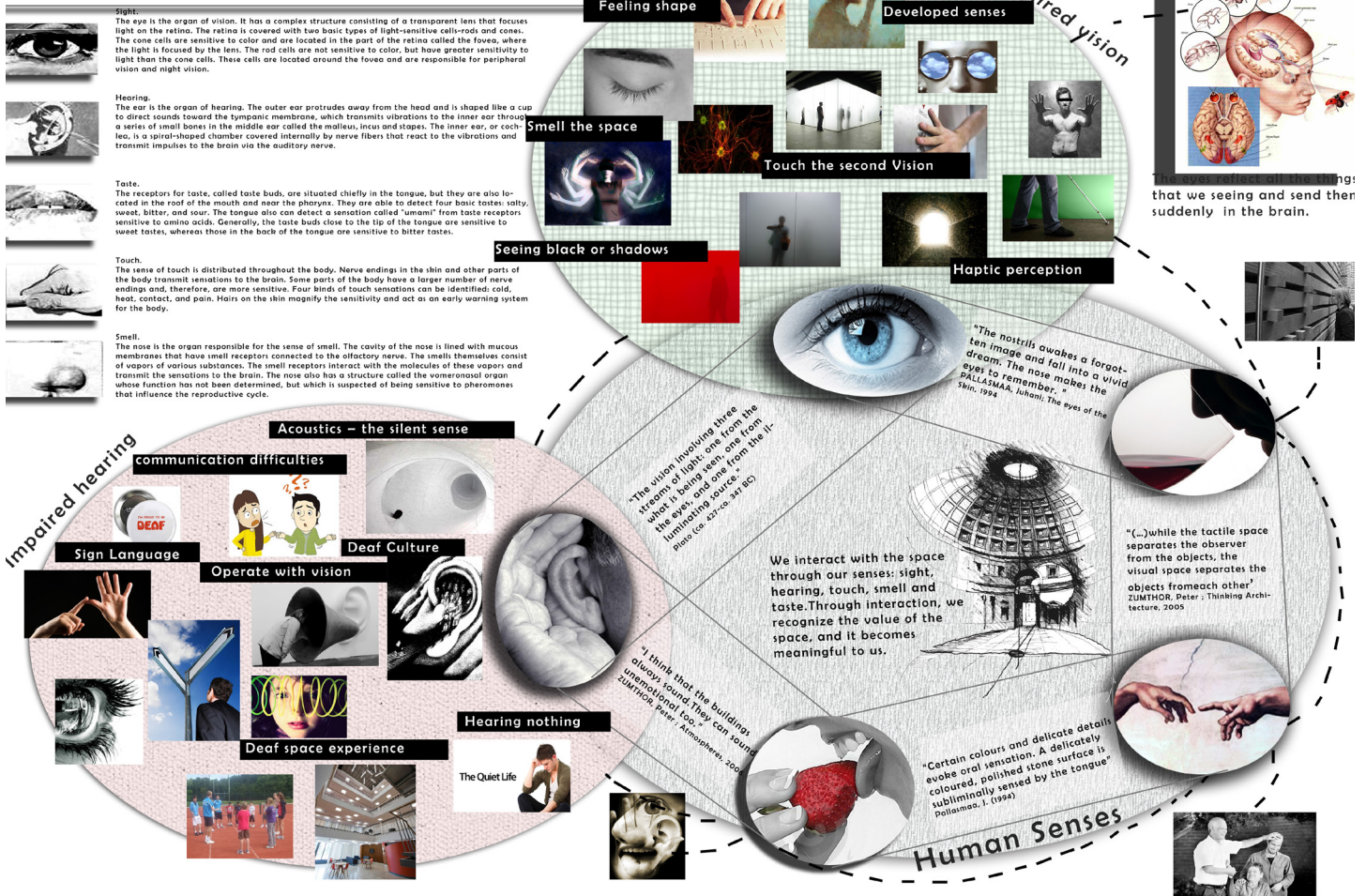
Conclusion

Smell, sound, touch and eventually taste are essential in order for blind to evoke mystery and hunger. The sense of taste is not as direct as the sense of smell for instance. The action of tasting needs the assistant of the sense of touch, such as the action of putting food in your mouth. One may believe that without visual stimulation, the sense of taste will be strongly enriched and inspired. Thus, the four taste sensations such as sweet, salty, sour and bitter can be fully accomplished.

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Senses Abilities & Disabilities



The Idea



Tactile perception

Touch is the most sensory mode that integrates our experience of the world and ourselves. Even visual perception are fused and integrated into the haptic continuum of the self. "my body remembers who I am situated in the world". Marcel Proust in Search of lost time



WIND, RELIEF FROM BIRCH WOOD, 1964
...Rain Tapper's sculptures and wood relief are products of the tactile sense of his hands and the muscular sense of his body.

Strategies of navigation
In general, Emma is able to build a **MENTAL PICTURE** of a space (as shown in the graphic). The mental picture consists of various landmarks, tactile information and object orientation. As she said, "different materials tell me where I am." She could notice the material change on the floor based on the acoustic feedback.

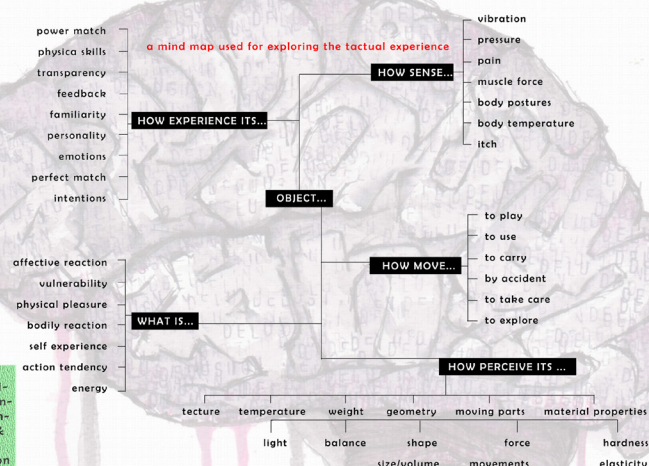


Tactility is an essential sculptural quality for Michael Dean, who says that he wishes for us to "touch with the eyes, and then allow ourselves to touch with the hand"
Exhibition: Michael Dean: Government, Henry Moore 2012

Emma is 35 years old and she became blind when 7 years old. She is capable of reading Braille. Most of the time, she travels alone. She is an independent explorer with a spirit of adventure. She is negative in help-seeking.



The interactive way of touching is passive and the tactual experience makes small contribution to the overall experience of the environment around. The dominant tactile aspects are texture, temperature, pressure, hardness and elasticity. For visual impaired & blind people, the visual dominance is obviously not present. In order to acquire sufficient information, other sensations but vision is more actively involved. However, the gained information is still fragmented and limited.



Case studies

Vietnam Veterans Memorial by Maya Lin

"For death is in the end a personal and private matter, and the area contained within this memorial is a quiet place meant for personal reflection and private reckoning."

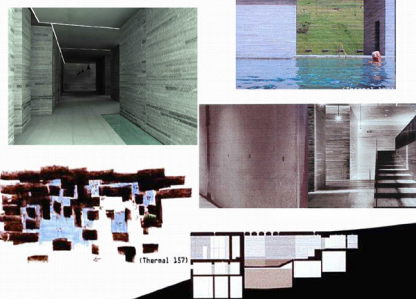


A memorial that gives a sense of quietness, privacy and serenity.

This memorial combines the tactile experience of sight, sound, and touch. It activates a full-bodied response of the viewers. It connects the viewers with its material aspects as well as with the private memories and thoughts that transform past events into awakenings in the present.

Thermal Bath by Peter Zumthor

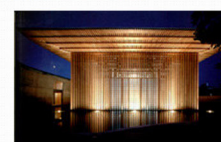
One experiences the thermal bath through the sense of touch. One feels the materiality with the body, like walking bare foot on the stone, sitting bare on the stone, and in water. Natural light streams through the slots and onto the skin, along with the warmth of the steam, it gives a sense of comfort.



Komyo-ji Temple by Tadao Ando



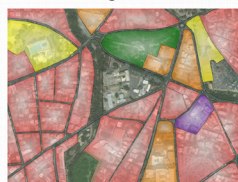
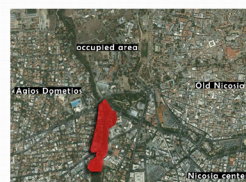
As a "place where people can come together", our new temple appears to float on the water like a mirage, shrouded in gentle light. The main building, guest hall, chapel, priests' quarters and other ancillary structures "hover" over a spring-fed pond, echoing the two essential features of the local landscape: water and wood.



Use of materiality, texture, light and shadow to allow direct unselfconscious experience.

Site Analysis

Agios Andreas Pedieos River area



Residential area
Services
Activities
Parks
Restricted area



Circular walking paths
Main roads

Different views on the site



The specific site was chosen for the importance of geographic and also for diversity of textures and materiality that are very important for this project. My purpose through the discovery of all these textures is to make them an important part of build and urban environment

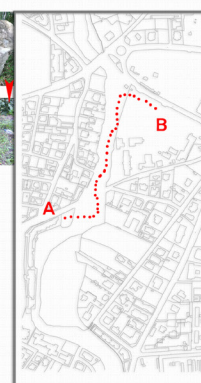


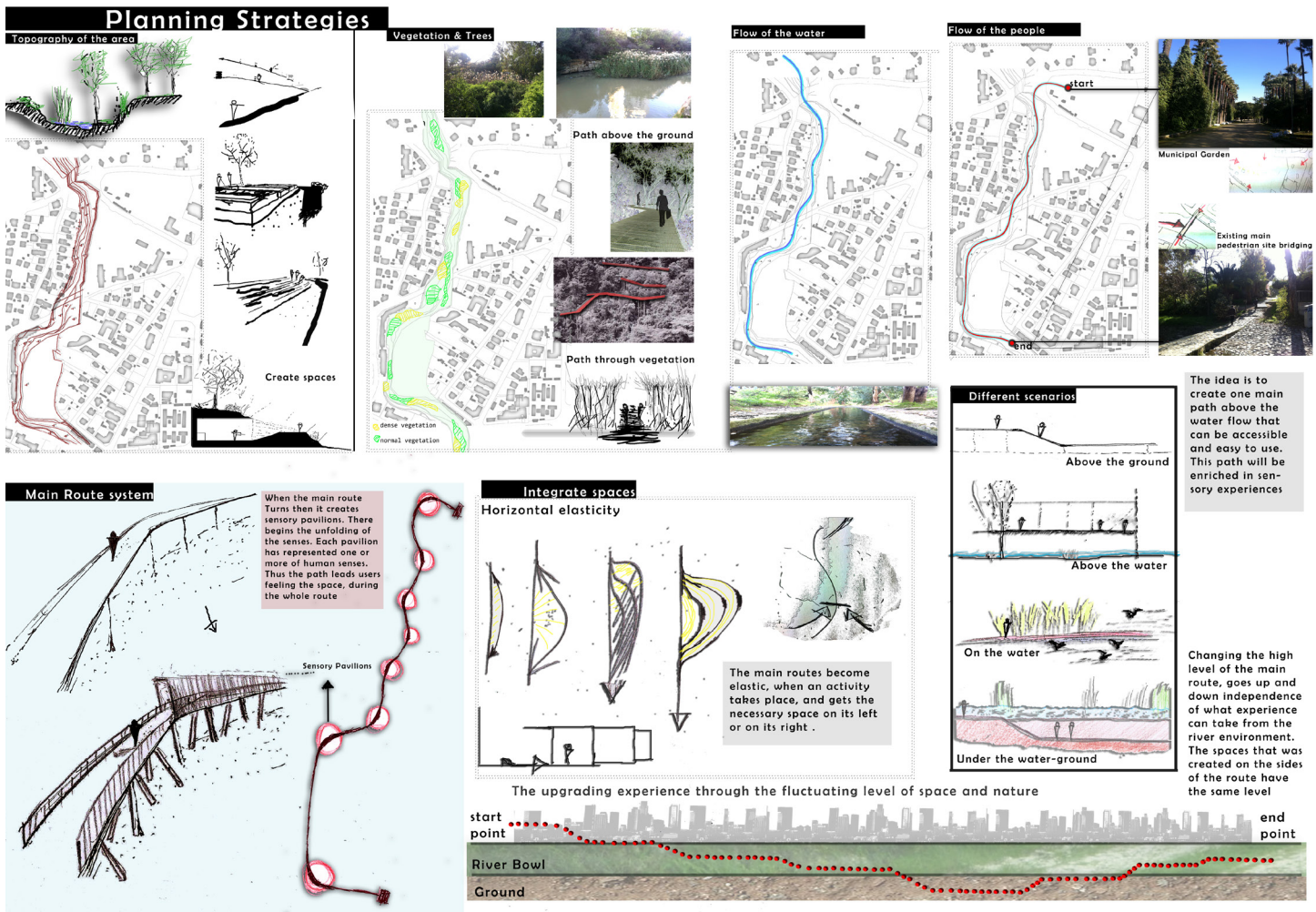
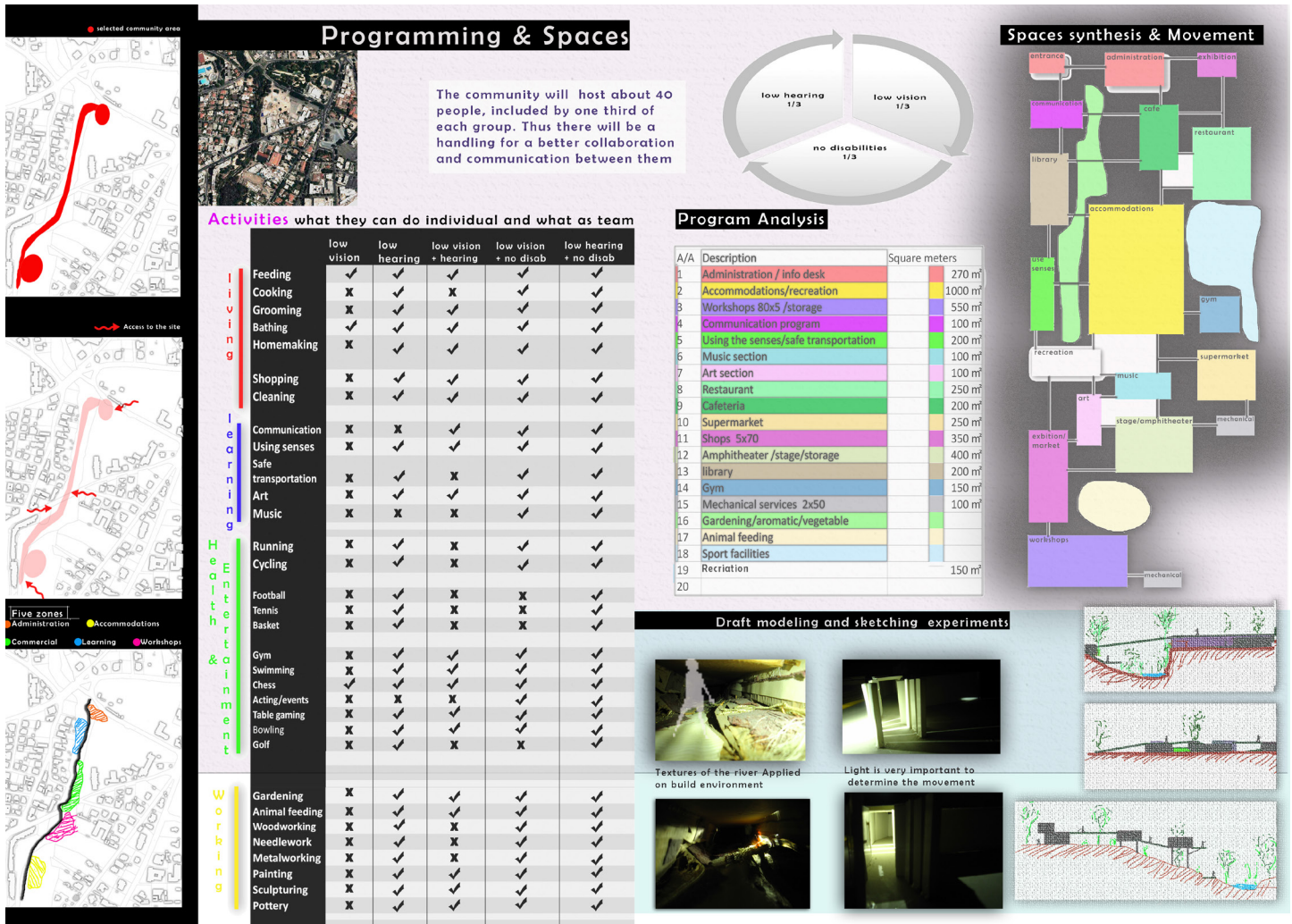
River texture experience

Textures that I found around walking from point A to point B

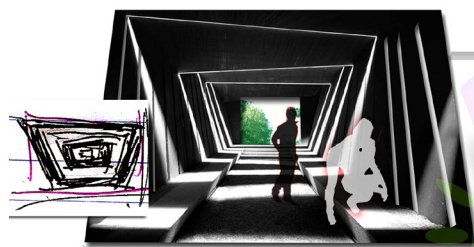


Textures that I found down on ground crossing the path from point A to point B

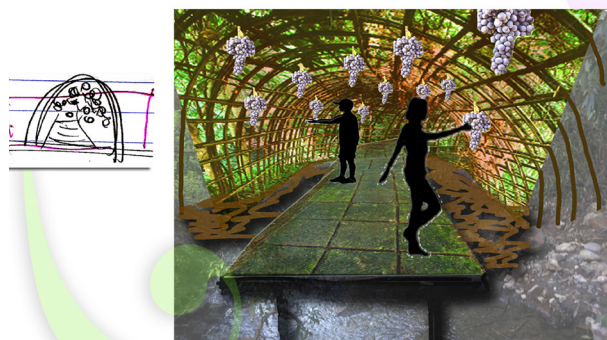




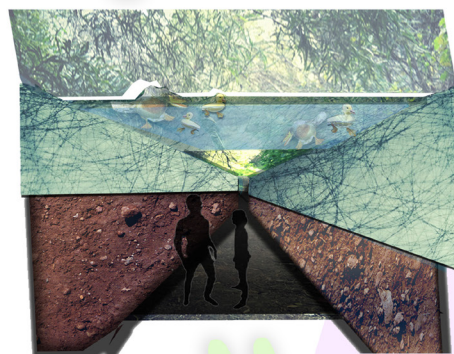
Sensory Route Experience



Senses: Vision, Hearing
Influences: light, shadow
Details: The users feel the sunlight that pass through the openings



Senses: Smell, Taste
Influences: light, shadow, air, materiality
Details: passing through the tunnel of vines



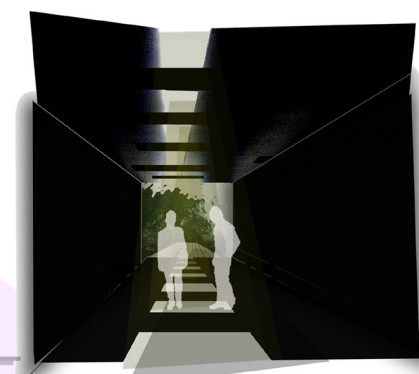
Senses: Hearing
Influences: Water, moisture, light, air
Details: Collect the Water all the seasons, creating an artificial lake. Listening the birds and ducks when walk over



Senses: Smell
Influences: air, contrast, shadows
Details: Smelling zone with contrast of colors



Senses: Vision, Hearing
Influences: light, shadows, air,
Details: In this dark tunnel the sunlight coming from above, creating leading pathway



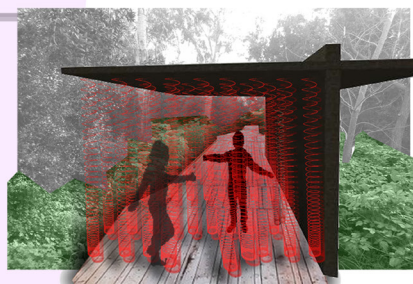
Senses: Hearing, Vision
Influences: Water, contrast, Temperatur, Transparency, moisture, air, echo
Details: The users can listens the falling water, and also can feel the cooling environment. By the side is an aquarium



Senses: Touch
Influences: Echo, tactile, light, air, contrast
Details: The path divided by three narrow spaces that users touching on the side when passing over. The walls are carved and sculptured. So tactile experience became and educational

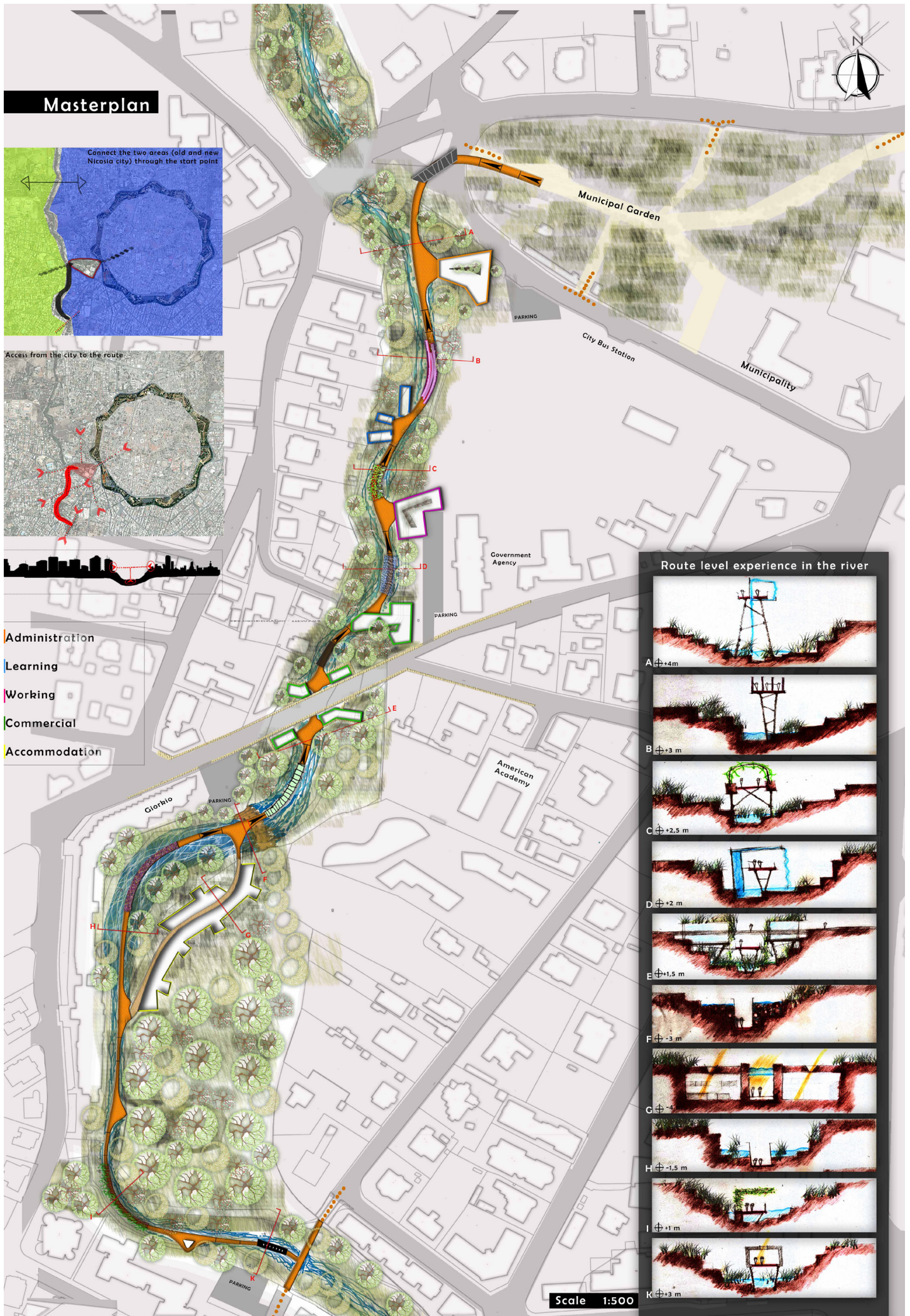


Senses: Touch, Vision
Influences: Transparency, air, contrast, elasticity
Details: Feel the hanging elements on the hole body

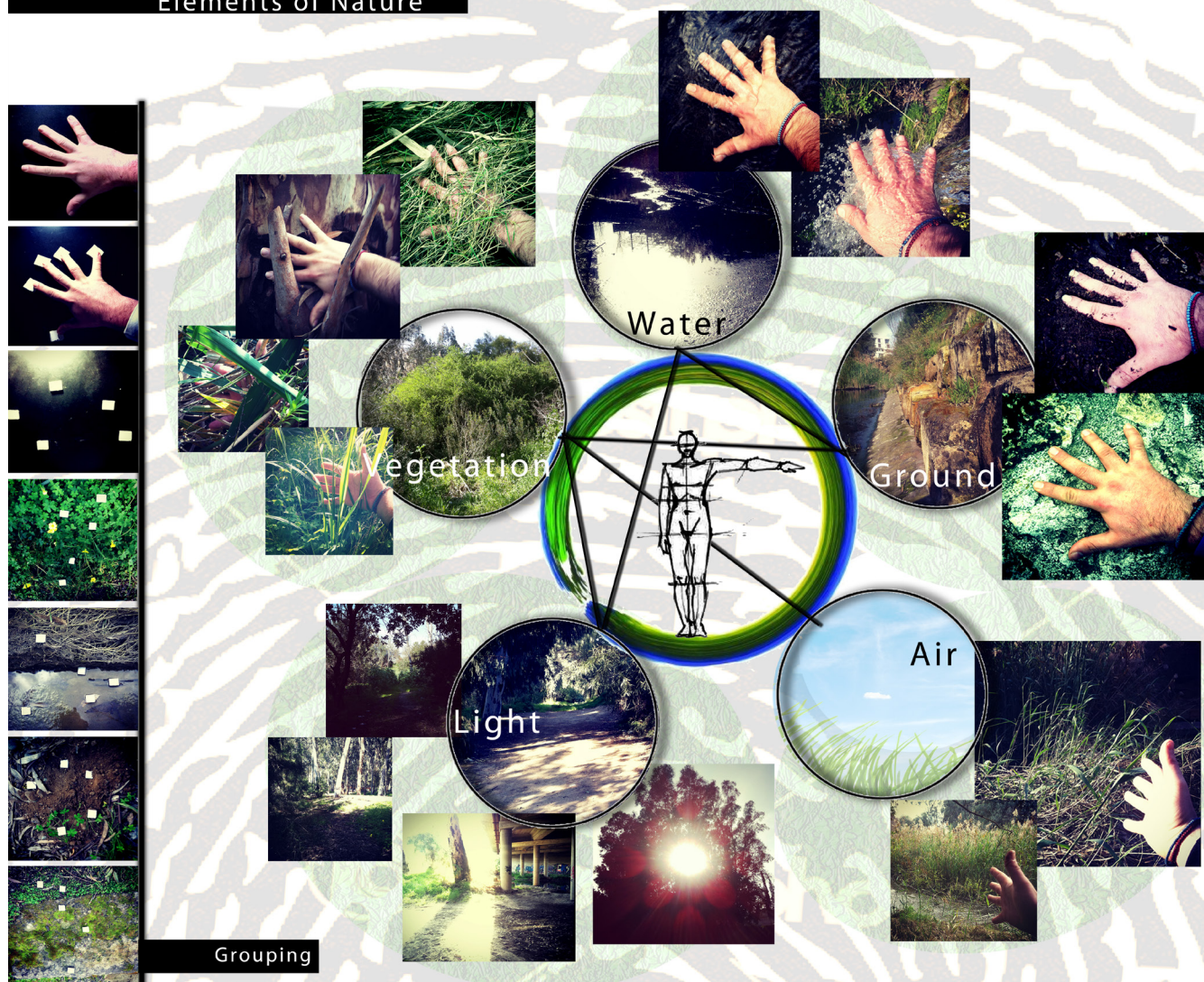


Senses: Smell, Taste
Influences: Temperature, light, air, transparency, vegetation contrast
Details: Passing through greenhouse feel the temperature in this worm environment

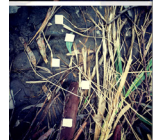




Elements of Nature



- 1) **Water - Ground** Ground may be considered to be the superior element, whilst water may be considered to be the inferior element. The superiority of the ground, is based on the forcing control upon water, which is adjusted to the ground depreciation. Thus, ground acts as a guiding element, which is in possession of the volume of water streaming.
- 2) **Light - Vegetation** Light is considered as the most fundamental element, contributing to the creation of vegetation, yet the relationship between sun and vegetation, may be defined as co-existent, as light is being filtered by trees, for the creation of shadows.
- 3) **Vegetation - Air** Air creates movement amongst vegetation, whilst also creating whistling sounds.
- 4) **Ground - Vegetation** Ground affects vegetation, along with the places encircling vegetation and the different kinds of vegetation. What is more, the ground is not the only the upper surface which is viewable with the bear eye, yet ground defines the birth of the plant, which rises from its roots in the ground.
- 5) **Light - Water** Reflection of the water, derives from light, allowing water to become a reflecting mirror; thus permitting shadow to convert into light.

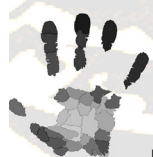


Experimental Models based in the previous investigations

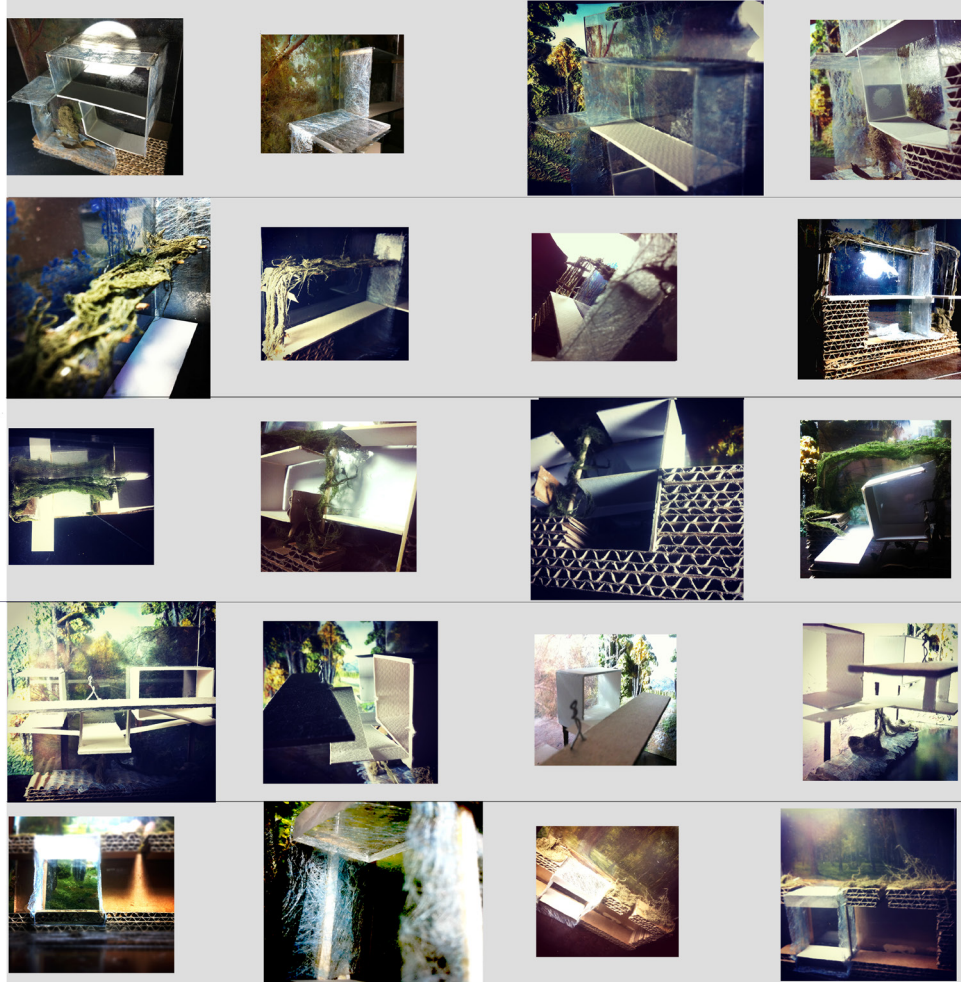
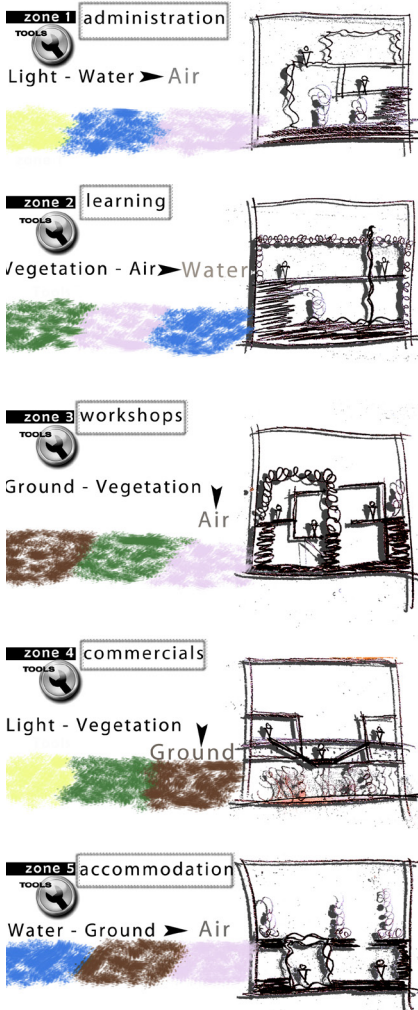


Strategy II

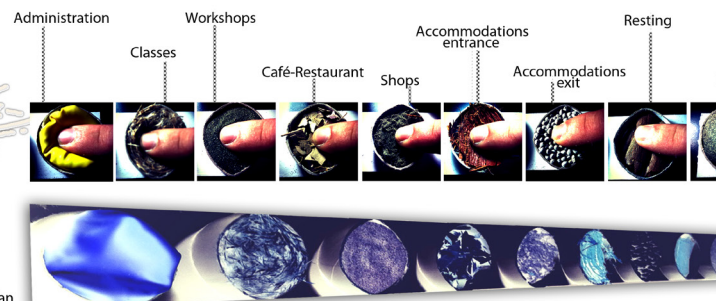
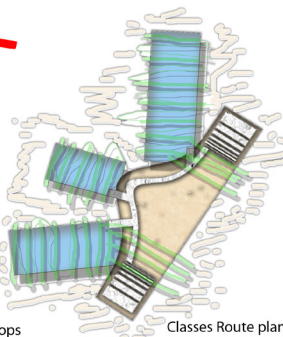
The strategy followed to complete this project, would be based upon the five group-categories. Yet, there would be an additional tool that would be utilized, for the creation of a functional combination contributing towards the effectiveness of the community, to augment space's user-friendly-facilities



Creating Space Through Nature

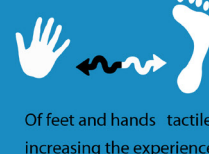


Tactile sensation



For the understanding of space and location, there is the combination of the foot tactile and hands tactile.

combination



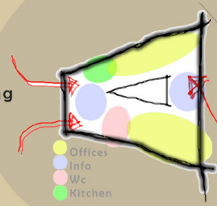
Procedure of understanding the guiding map



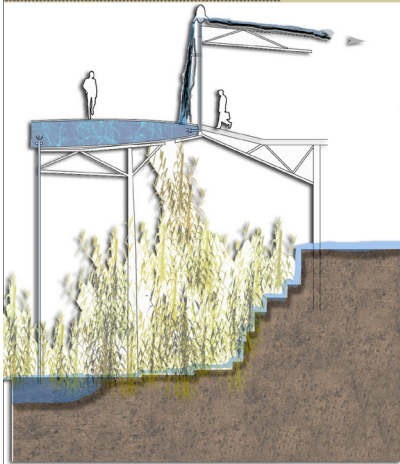
Design of the Administration zone

General info

Building Level: +4m
Route Level: +4m
Design tools: water/air/light
Route elasticity material: water
Functions of the building: meeting room, offices, WC, reception, info
Wheelchair Accessible



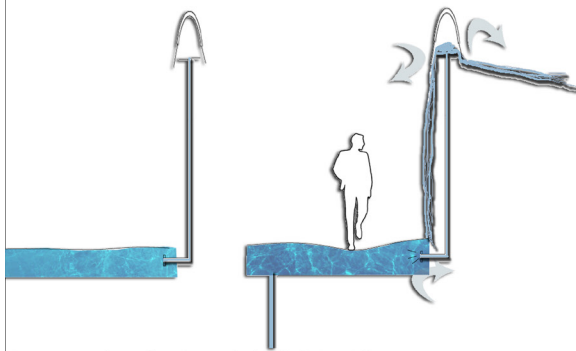
Interactive architecture



Idea came from...the site analysis

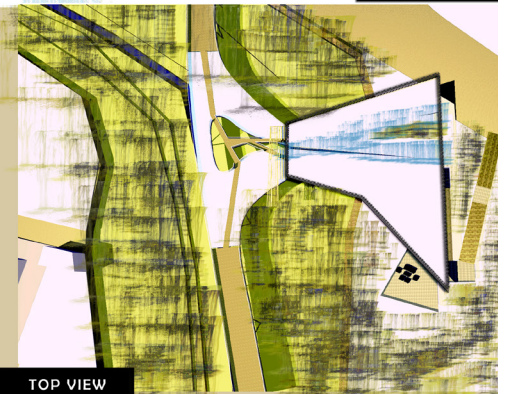
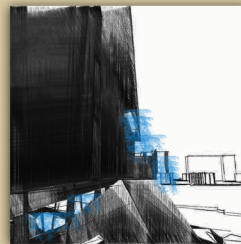


--Walking on water inside the river
--Listening the water falling when the ground changes high level

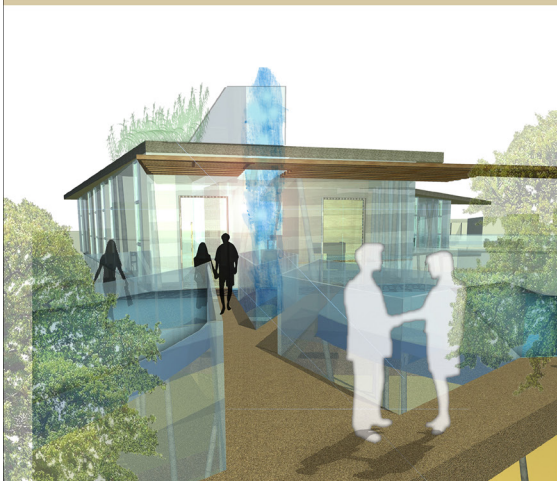
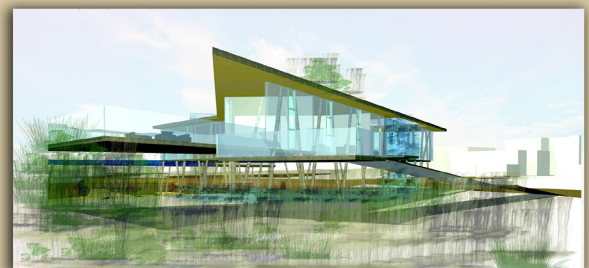


Interactive facts - Administration

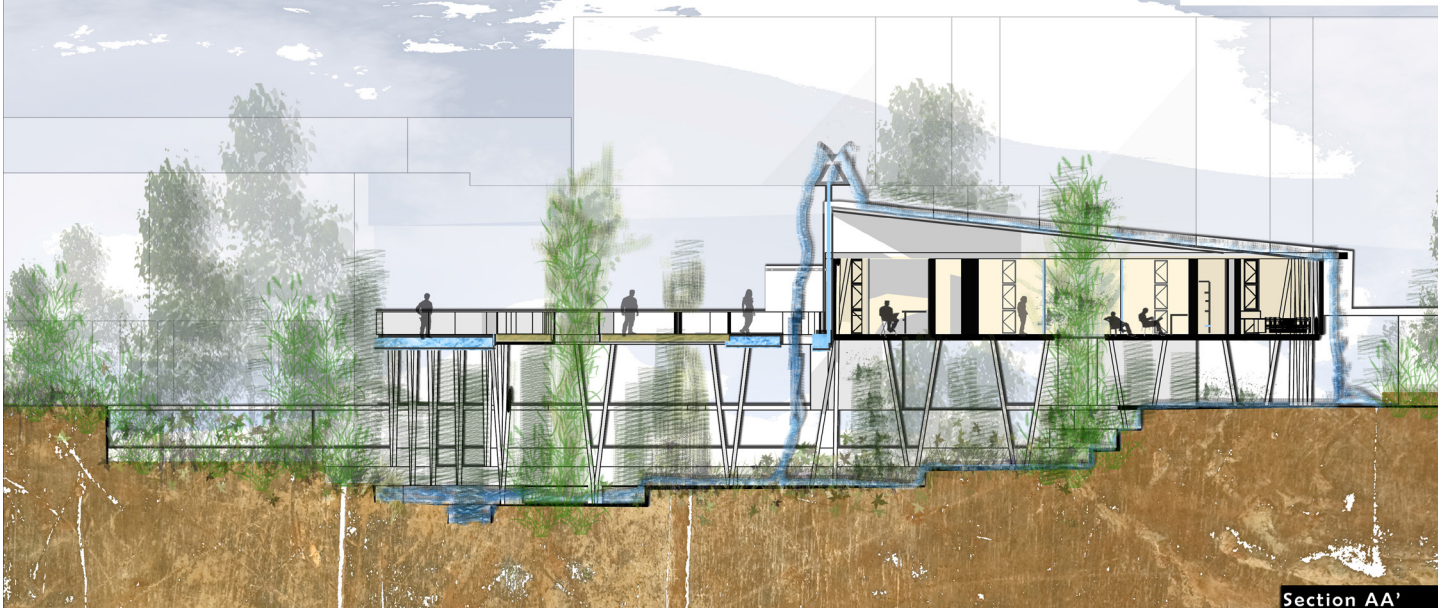
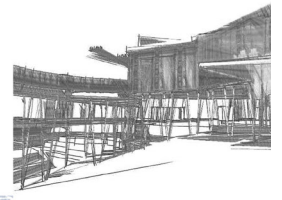
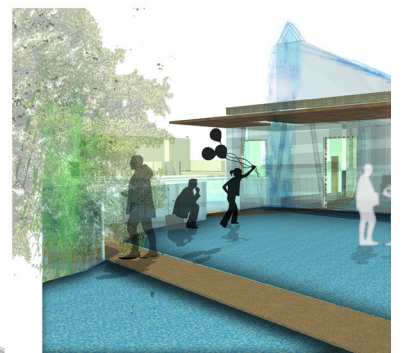
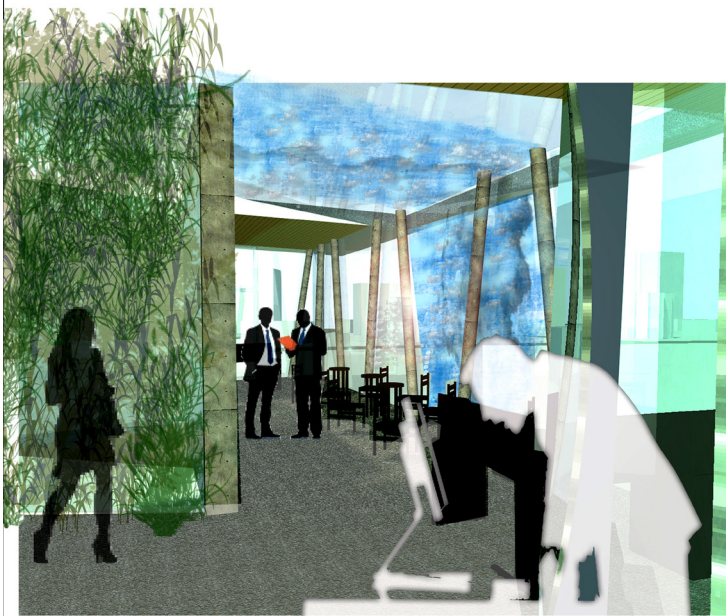
- Whilst users walk by the administration zone, they would realize that the path is made of a water babble.
- This creates a two face interaction, the one being viewable in the route and the other one being viewable from the city.
- The water on the roof makes the building cooler, whilst also allowing light to come in.
- There is also a hearing interaction, making the two entrances a focal point in the area.



TOP VIEW



Design of the Administration zone



Interactive Model Experiments



Design of the commercial zone

General info

Building Level: -1,5m

Route Level: -3m

Road level: 0m

Design tools:

light/vegetation/ground

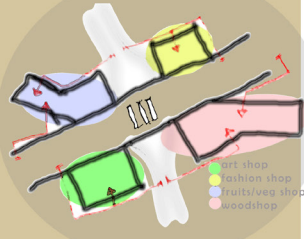
Route elasticity material: grass

Functions of the building:

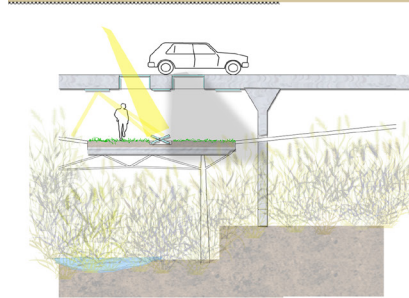
art shop, fashion shop,

fruits/veg shop, woodshop

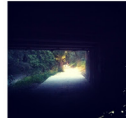
Wheelchair Accessible



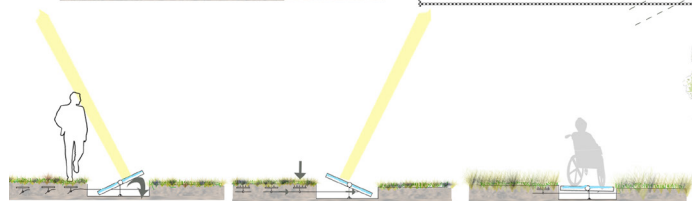
Interactive architecture



Idea came from...the site analysis

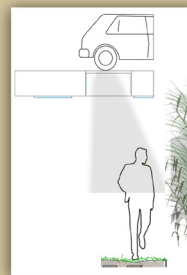
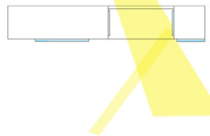
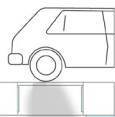


- Lighting was everywhere
- Darkness under the bridge
- Sun reflects on water giving light through the darkness

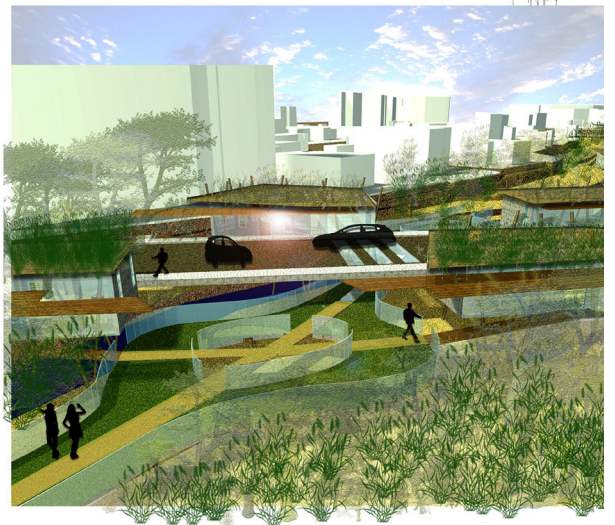
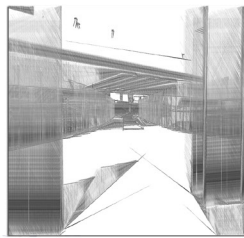
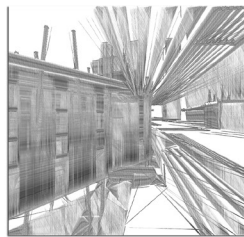
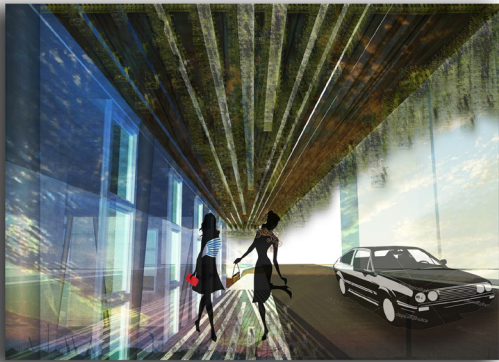


Interactive facts - Shops

- There would be an opening on the bridge, leaving light to show on the route, whilst mirrors are placed on the route that move when someone walks across them.
- The light coming from the bridge would reflect on the mirrors.
- The movement of the mirrors would cause light to disseminate.
- The combination of cars moving up the bridge, with light reflecting upon the mirrors, creates a flashing interactive effect of dark and shadow.



Design of the commercial zone



Section BB' scale 1:

Interactive Model Experiments

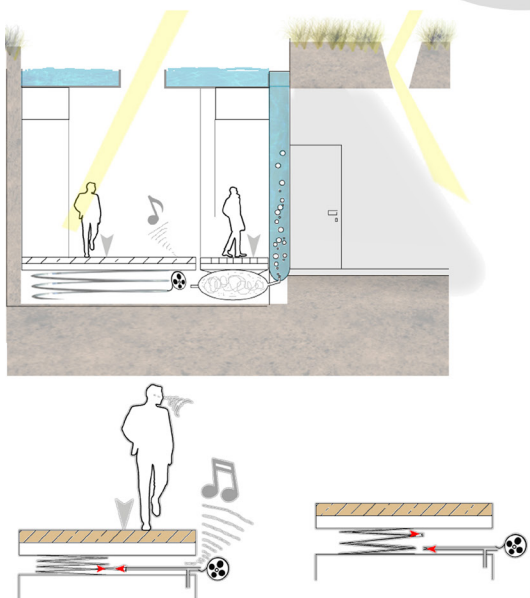


Design of the commercial zone

General info

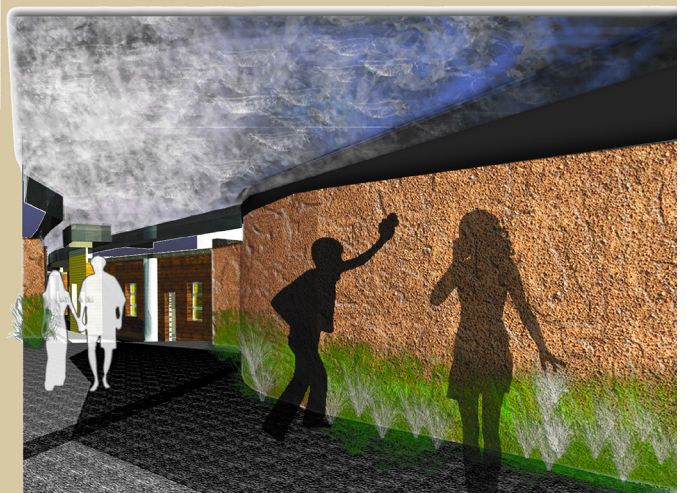
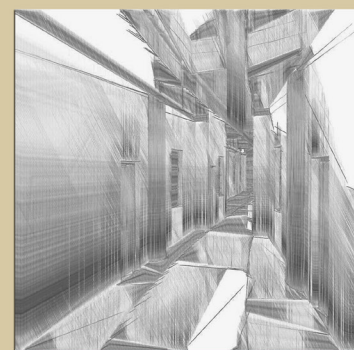
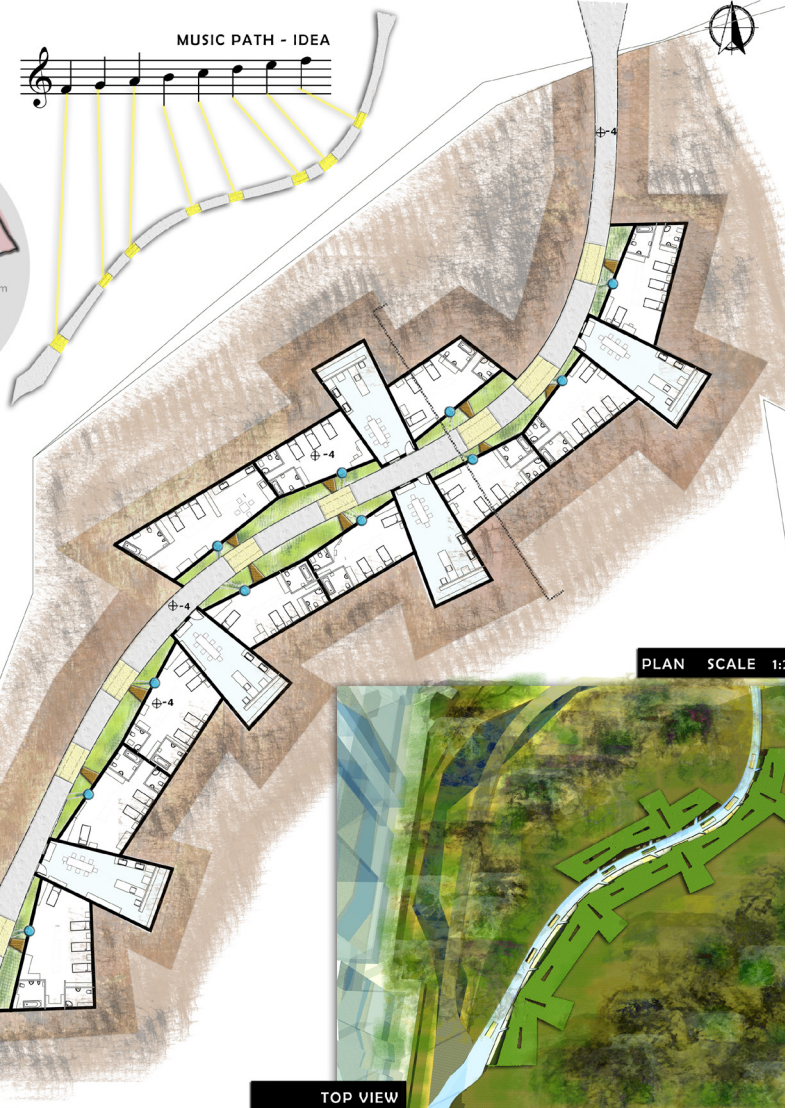
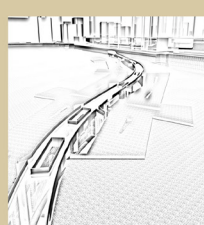
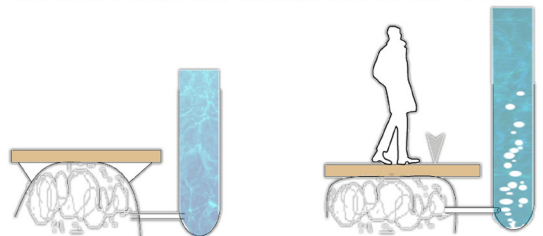
Building Level: -4m
Route Level: -4m
Design tools: ground/water/air
Route elasticity material:
wood/gravel
Functions of the building:
bedroom, kitchen, wc
Wheelchair Accessible

Interactive architecture

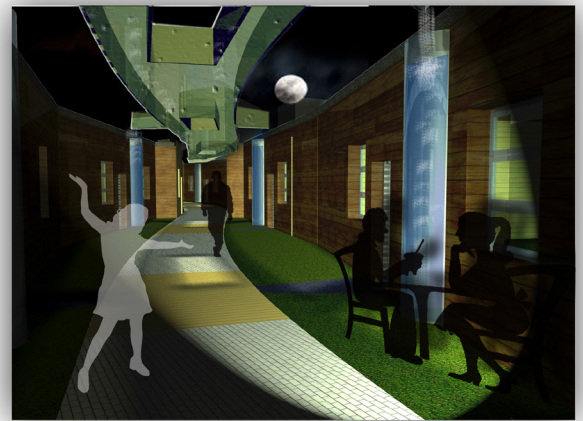
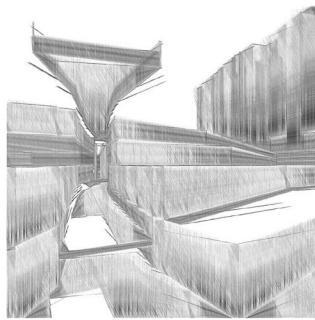
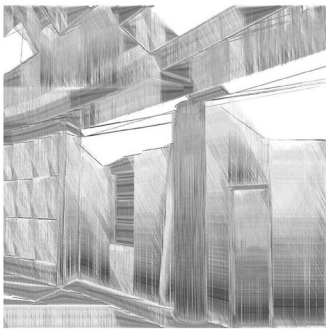
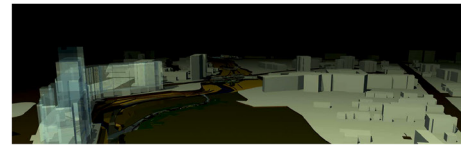
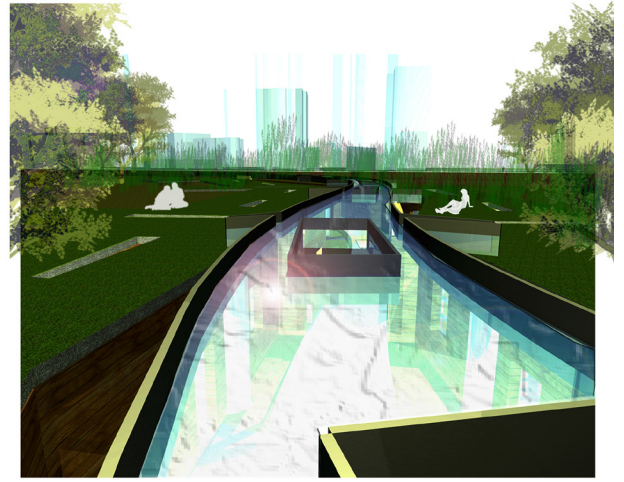
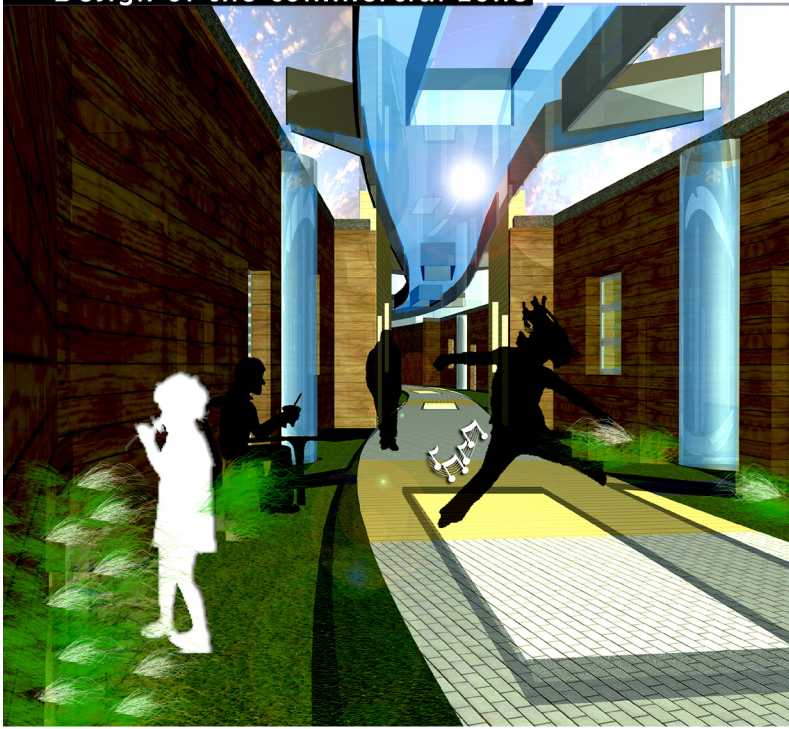


Interactive facts - Accommodation

- The underground path resembles eight music notes in a sequence, placed as path platforms. When being stepped on and walked on, the platforms make the adjacent tone of the notes, creating the hearing interaction.
- By this way, the blind would distinguish the note of their room and would know of their location.
- Deaf users within the rooms, would also know if someone passes outside their rooms, as when users step on the platform, not only there is music, but it also causes air pressure to come up the water wall, creating bubbles, viewable from the outside and in the room.



Design of the commercial zone



Section CC' scale 1:1

Interactive Model Experiments



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Red Path
Interaction-Installation-Movable Platform
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Green Design for Diversity
Wide Open Spaces
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Participants
Editors

Architecture and ecology: Towards Symbiosis at Alikí Salt Lake

by Kakou Monica

Introduction

This Study is a reaction to recent activities that threaten the survival of a fragile ecosystem. Taking the picturesque area of Larnaca's Alikí salt lake as a case study, the paper aims to identify the parameters that lead the area to be a fragile environment, what the threats are and explore the role of architecture in the area. The intention is to understand the significance of an architecture that is able to coexist with ecology, within the context of a fragile environment.

This arises from the necessity of understanding the immediate relationship of humans and ecology. Belonging to a larger chain of ecosystem, the maintenance of a healthy bio system equals to healthy humans. Consequently, considering the above as a basic source to our survival, the destruction, ignorance or even isolation of an ecosystem could be thought as suicide. However, if the built environment is, amongst other, a source that has aided a disrupted human-nature relationship, architects could reinvent this relationship and embrace coexistence. This paper aims to study designs that integrate natural systems to their final outcome so as to ultimately sustain a beneficiary bond between man and nature.

A literature review aims to set the theoretical background of what defines fragile environments, what are the threats and the significance of preserving them. In addition, theory will also determine how anthropogenic factors have harmed the environment as well as the role of architecture in designing for biodiversity. Moreover, the paper aims to look into the significance of architecture integrating nature in its final outcome and through a selection of case studies, explore how built examples have managed to respond to such initiatives.

The urban development of the last decades and various other anthropogenic actions has had an impact on ecology and the balance of the natural environment at a level that threatens its survival (Torrey, 2004). However, it is important to note that man is part of a broader chain of the ecosystem and as a living organism cannot act autonomously. Therefore, to achieve coexistence between man and ecology, the survival of both is vital.

This research aims to address the definition and the importance of fragile environments so as to investigate the role of architecture in achieving a symbiotic relationship between them. The notions of symbiosis are explored within the setting of a threatened environment and as a method to redefine design parameters. In addition, this research intends to study concepts of architecture that emerge and dissolve within its environment whilst integrating nature and ecosystem habitats. The significance of designing and achieving

symbiotic buildings lies on the fact that architecture can be conceived and treated as a living organism that emerges from a site in order to respond to the needs of all living users. In addition, as the urban development and urban growth increases, the integration of nature to the built environment can sustain biodiversity.

What is a fragile environment?

The term fragile indicates a body that is sensitive to change and actions that often can cause un-repairable damage. The word environment refers to the context and the surroundings in which any kind of living system operates and functions. A fragile environment can therefore refer to a delicate context; that could be either natural or built; which due to external factors, is being threatened. An ecological environment consists of a variety of systems whose functions are very much dependent on one another; these are known as ecosystems. The most significant element to note is the chain pattern they follow in order to survive. For instance, if the flora is removed from the pattern then fauna cannot replicate. Hence, characterising an ecological environment as fragile ultimately means that there is a degree of sensitive living systems to which any kind of modification to its pattern can ultimately result in damage and unsustainable use (TangientLLC, 2016). On the other hand, a fragile environment could also describe a built environment. Such environments consist of historical buildings that are fragile due to their age and lack of maintenance. Any kind of modification that lacks sensitivity towards its preservation can result in its destruction.

Parameters that can cause un-repairable damage are vast. Damages can occur due to natural disasters such as hurricanes and earthquakes as well as alterations of climatic conditions. However, one of the greatest factors of damage are man induced actions that force natural habitats to change (TangientLLC, 2016). To name a few: urbanisation, deforestation, intensive agriculture and even introduction of non-native species. The major problem of a damaged fragile natural environment is that it echoes a threat to sustaining a healthy balance of the regional fauna and flora (BBC, ca2016). Consequently, the definition fragile denotes a necessity of protection, as its characteristics can be precious and important. It is important to protect natural fragile environments because they contribute towards the functioning of important ecosystems.

How does urban development impact the environment?

Modern times have shown an intensified urbanisation and expansion of urban growth. These developments illustrate a lack of natural habitats within cities (Samiei, 2013). Consequently, extinction of nature brings biodiversity loss and no living organisms will no longer be able to survive. Since the industrial revolution, population growth has in-

tensified the expansion of cities and hence, the demands of urban dwellers. As urban development increased, the amount of land usage increased and enlarged the negative impact to the earth. This has resulted in garden cities being replaced by built areas (Samiei, 2012). A degree of responsibility for the destructing or distorting of environments can be given to the intensified urbanisation that lacks environmental sensitivity as well as careless land uses. Converting land surfaces to areas that facilitate urban usage is amongst other, one of the most substantial threats to biodiversity preservation (Yale University, 2016). The need to satisfy urban growth has brought productive landscapes to extinction, energy reliance to increase, hydrological cycles to change as well as climate change, hence distorting the healthy balance of the ecosystem and intensified fragile environments (Seto et al, 2011). However, such impacts influence more than the immediate area. According to Jiang et al (Jiang et al. 2013) intensified agriculture is more evident in rapid urban areas where undeveloped plots serve for agricultural activities hence, adding more stress to land resources. Additionally, negative actions towards the environment are also evident due to increased energy needs; more amounts of fossil fuels were exploited. Besides the fact that fossil fuels are a non-renewable source of energy it also brings about air and soil pollution.

The case of Larnaca's salt lake

To illustrate the above, the case of the Salt Lake in Larnaca demonstrates a site in which urban development occurred within the boundaries of a fragile ecological environment. The site is a significant biotope and a habitat for a diverse ecosystem. Yet, anthropogenic factors have distorted the balance of these ecosystems and have resulted in severe disasters. The complex of the four lakes has undergone severe damages over the last decades mainly due to human factors. Such factors are, first and foremost, sewage disposal, along with construction waste as well as chemical disposal at the banks of the lake that has in turn caused water contamination (Atlantis consulting Cyprus, 2006). The land was stressed by the introduction of invasive species as well as illegal grazing. In addition, agricultural activities have caused the soil to absorb a large amount of chemical, once again contaminating and distorting the water quality. However, the greatest impact was urban development; where construction occurred and as a result distorted the water flow into the lake. Throughout history, the lake has shrunk as development expanded. The development of the airport on the south has bisected the lake and influenced amount of water flow to the small lake. All of the above actions illustrate a large amount of threats towards the preservation of the biotope's balance.

What is the role of architecture in the context of ecology?

Studies have shown that the built environment is one of the greatest sources of pollution on the planet. The most dramatic result of the current apathy towards environmental ethical design is that it can cause hazardous consequences to ecological and social survival. Amongst others, a serious problem caused by man-made environments is the fact that it can distort relationships within the macroclimatic systems. However, the degree of damages varies according to the scale and texture of intervention (Derek, 2002). For instance, materials used for buildings and infrastructure can increase the amount of solar radiation as well as the absorption of heat causing inconvenience to the human user.

The significance of architecture in restoring this fragmented relationship lies on the fact that it can play a catalytic role in integrating nature to the design and hence to the user's experience as well as the use of methods that achieve a sustainable symbiosis with the natural environment. Architectural designs can therefore promote the notion of designing for biodiversity. According to Grant (Grant, 2012) landscapes can be envisioned as layers of soil that would allow vegetation growth, regulating and managing water and become a habitat for biodiversity. In other words, as symbiosis requires the interaction of two living systems, innovative architecture can be viewed as a living system to benefit the greater good.

The significance of nature and architectural symbiosis

The term symbiosis defines an interactive relationship between two living organisms towards the advantage of both. Thus, symbiotic architecture should be the outcome of a design that aims to benefits all living organisms in its surrounding environment. Architectural design, with regard to ecology, is not just about trying to minimise footprint and lower energy reliance. According to Van den Ryn and Cowan (Van den Ryn and Cowan) ecological designs are any kind of product that integrates itself to living system so as to eliminate negative impacts towards it. In other words, ecological architecture responsibly integrates ecological aspects.

Understanding and treating urban environments as ecosystems can ultimately result into more comfortable environments for dwellers. An urban development that function in balance with natural elements can positively influence not only the ecological aspect but also the social sustainability of users, in a daily and long-term manner. According to Whiston (Whiston, 2002) the combination of the urban fabric and the city's natural physicality illustrates the interaction of humans and natural processes that evolve through time. Composed together, they manage to shape a unique identity of acity.

Initially, it must be understood that humans are also a living system that are part of a greater system, that is the ecosystem, in which their interrelation is vital to their survival. Ecosystems are therefore responsible for facilitating basic biological and social needs. Through human's interaction with natural systems, they breathe, feed as well maintain a good quality of life as it nurtures their mind and soul.

It is interesting to note yet another approach that defines the importance of symbiosis; the basic philosophies of the Biophilia hypothesis. It suggests that human beings have a native need to interact and affiliate with living forms (Rogers, 2016). Yet, due to their connection with the biosphere, the emotional, cognitive and social potential of human beings develops. Keeping this approach in mind, the loss of biodiversity or at least the destruction of it, would result in the reduction of emotional attachment to nature and the loss of real ecological knowledge. Hence, besides the biological aspect of placing human beings as part of the ecosystem, their emotional attachment to these systems is also an integral part of them. More importantly, sustaining this balance depends on the coordination of its participating systems. In a romantic vision Samiei (Samiei, 2013) suggests that: "if wildlife could navigate the landscape and a raindrop's path from roof to river was manifested, most of us would care about nature's health."

The role of architecture could be to sustain this relationship through the design of healthy human habitats that are in balance of nature. However, ecological urbanism (Mostafavi and Doherty, 2010) argues that disciplines of architecture, landscape architecture and engineering should view the fragility of the planet as nothing else except a chance for design innovations. Ecological urbanism should have the ability to facilitate urbanism and ecology. Knowledge on designing for biodiversity could also be provided from other faculties and practices such as landscape architecture and environmental planning accompanied by cultural studies and public health (Mostafavi and Doherty, 2010).

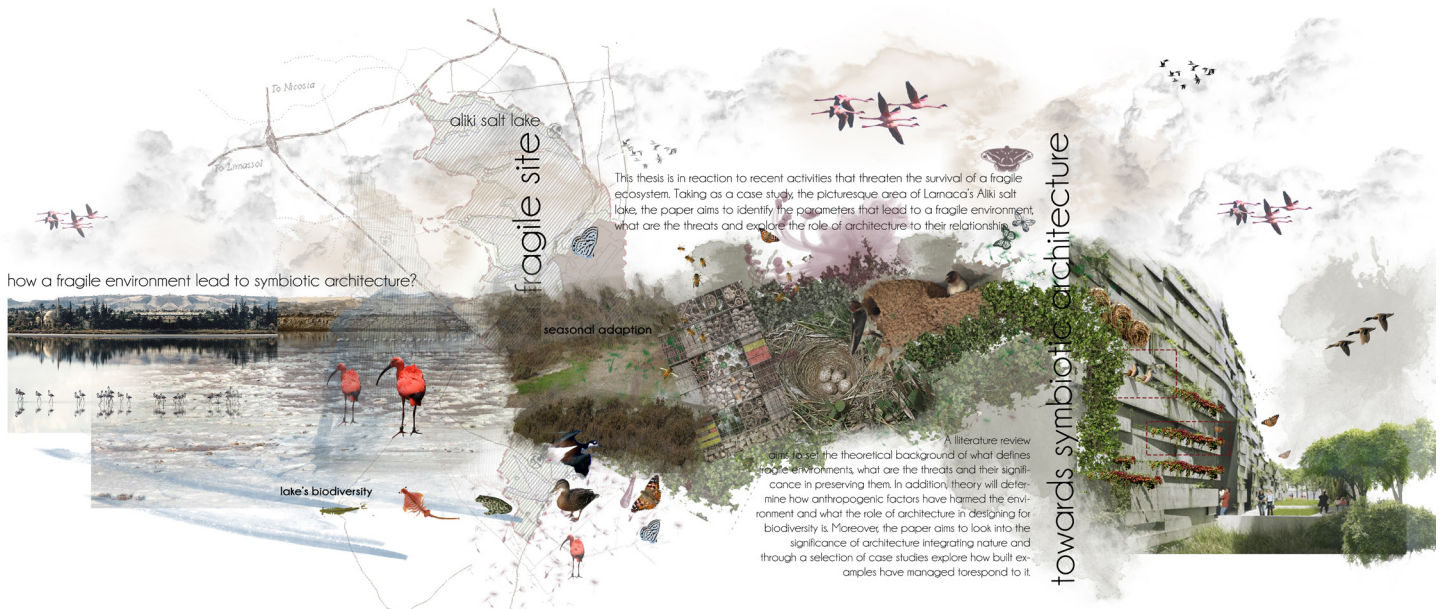
Taking all this into consideration, ecology and architecture should not be measured as two independent elements but instead as two living systems that can and should be interrelate so as to obtain a successful and beneficiary relationship. Understanding the fragility of this planet's natural environments and resources as well as the impacts of man-made actions could aid in re-establishing a relationship between architecture and ecology. Ecological designs are not a subject of current trends, however they are parameters that should be carefully taken into account on every project. Contemporary societies should understand this and see architecture as having a significant role in shaping cities and the built environment. Architecture can play a key role by coming up with designs that respect and live symbiotically within their environment as well as promote biodiversity. Integrating nature rather than segregating it can result in positive,

green, bio-balanced and healthy communities.

Both new and existing designs can integrate nature and thus reach a sustainable solution that can benefit both humans and ecosystems. Aiming towards architecture with an ecological consciousness can only result in a healthy and balanced ecosystem that will ultimately holistically benefit the living organisms of this planet.

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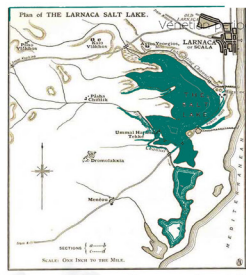
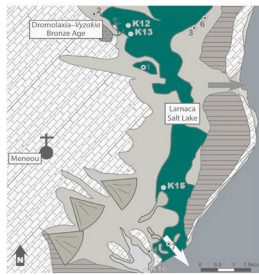
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urban development on the salt lake The Salt Lake in time

Bronze Ages 1600-1100 B.C

Late Bronze ages



Urban development of the area disrupted the water inflow

The airport has biced the lake



Evidence of human actions influencing the existence of the Lake. The Lake is shrinking

salt collection

airport and urban development

illegal graze

shooting club

sewage waste disposal

invasive agricultural actions

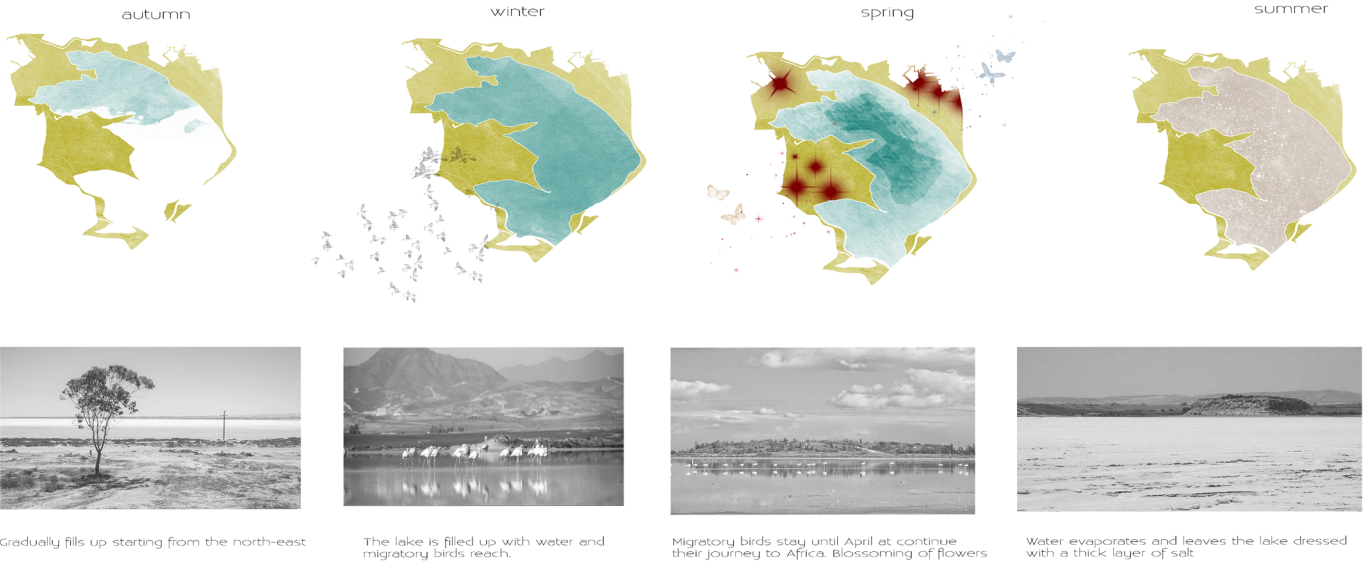
Anthropogenic actions threatens the balance of the lake's ecosystem



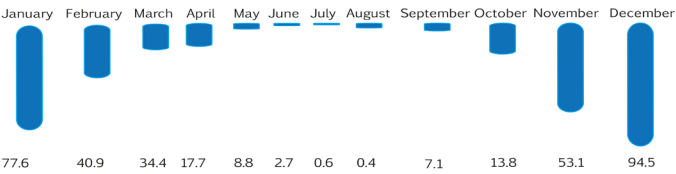
mapping the human activities of the Salt Lake



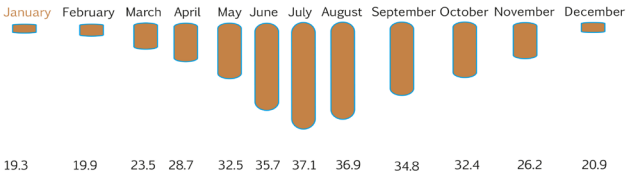
Seasonal adaption



Average rainfall

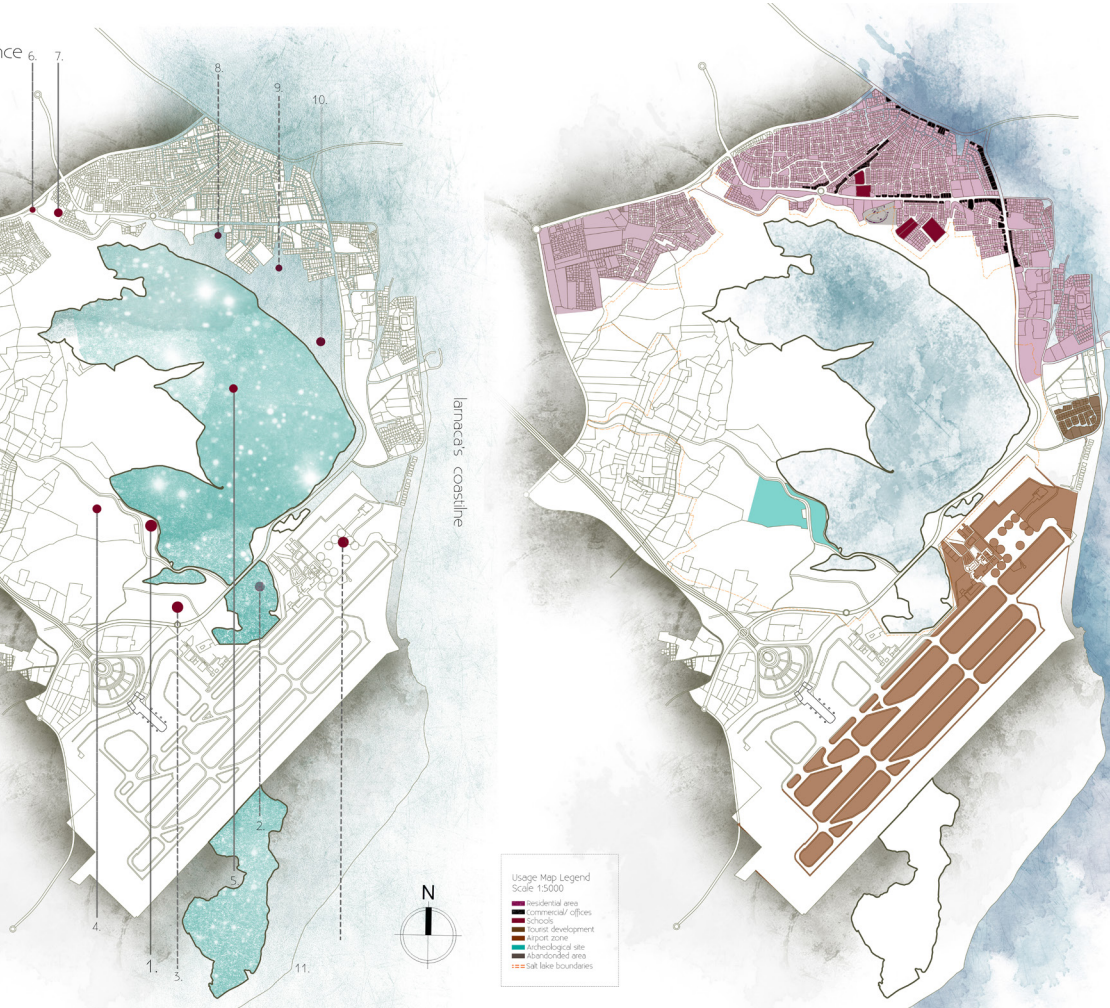


Average temperature



Site of cultural and ecological importance

1. Hala Sultan Tekke :
One of the most important muslim shrine
lies on the banks of the lake in a picturesque
area.
2. The small lake: This lake used to be part of the
Orphan lake but was bisected by the airport.
3. The Tekke park:
A small yet dense forest with pine trees,
palm trees and acacia trees. The area is
also used as a picnic site.
4. Archeological area:
Unique findings from ancient years
demonstrate the cultural impringe of
the site.
5. The Aiki salt lake:
The largest of the four lakes. The
lake has large numbers in salinity levels,
and is the habitat for more than 85 species
of birds
6. Kamares aqueduct:
Ancient monument. It used to provide water
to the city.
7. ASIL football field:
A football field of the refugee team
of ASIL.
8. St Charalambos Old Leper Colony:
A former healthcare facility for the
treatment of the Hansen disease. The
Leper colony emerged in 1955 when
the British reallocated the facility from
Nicosia.
9. Patsichio amphitheatre:
An open theatre. In summer various
events take place here
10. Patsichio park:
Unique area with trees and various wildflowers
11. The Lamaca old airport.

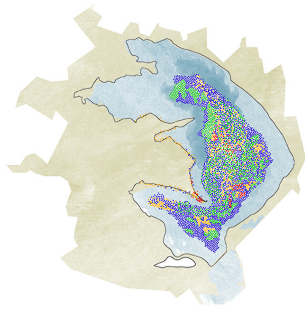


Site analysis- mapping the site's ecology

Fauna: Birds gathering areas

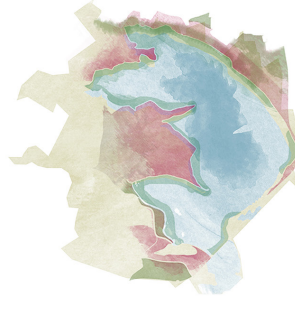
Legend

Autumn Spring Summer Winter



Flora/ vegetation

Wild grassland Trees Wild flowers Halophytes

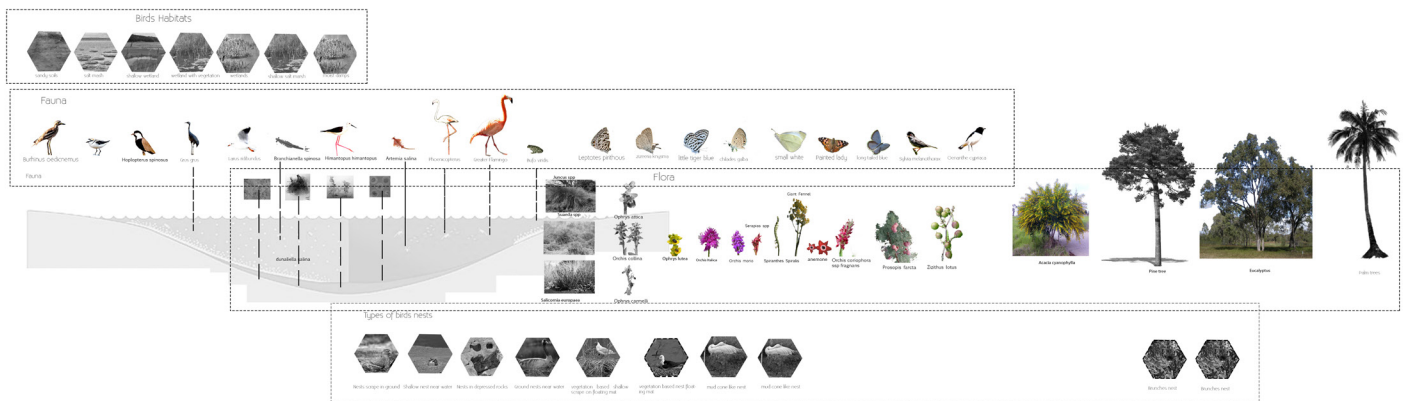


Fauna habits

Butterflies concentration Feeding area Nesting area



Fauna and flora habitats and habits



Species



Butterfly

Habitat requirements



dry wood bark

wooden space filled with wood bark



Apis Mellifera Cypria bee



stacked logs compact sand

space with stacked logs compacted sand or dirt



Spider Lady bug



space with variety of materials



cyprus warbler Serinus serinus

13.5cm 11.5 cm



twigs and grass

cupped nest built of branches

cupped branches nest

cupped space filled with branches and grass



Red-rumped swallow

18cm



mud nest

under roofs

smaller entrance hole and wider base made of mud



Oenanthe cyprica

13.5cm



grass cupped nest

on wall holes

Modules on skin



Materiality research and study

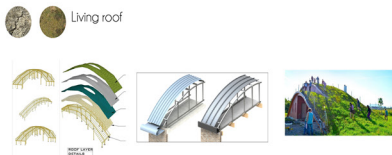
The site materials



Walls- Living systems and biodiversity attraction

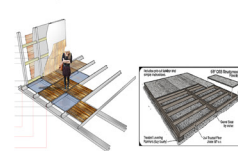


Roof- Living roof to aesthetically blend with the environment and provide new habitat for wildlife



Floors

Glazed panels and rammed earth



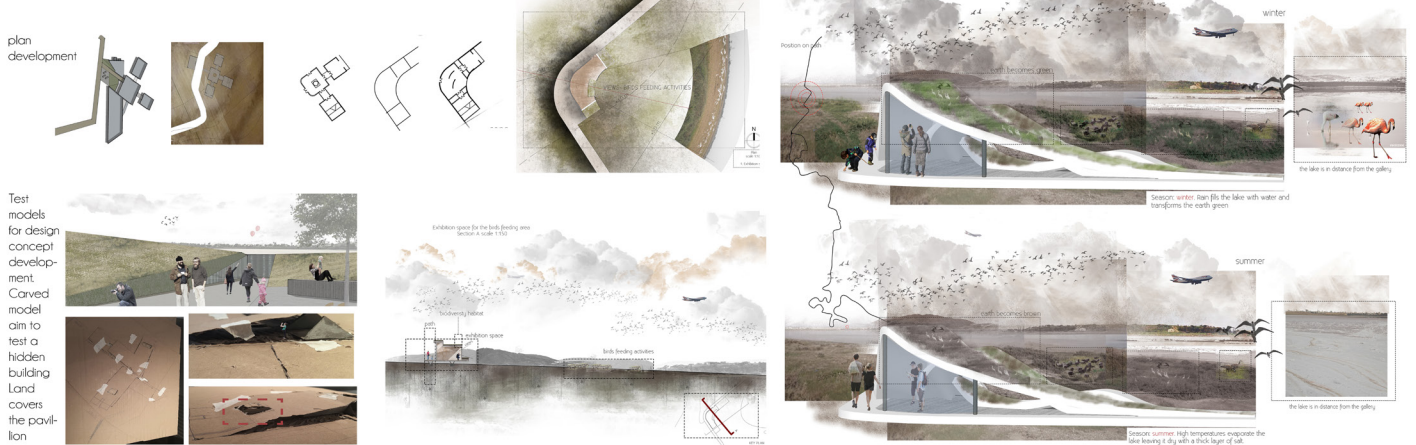
Path



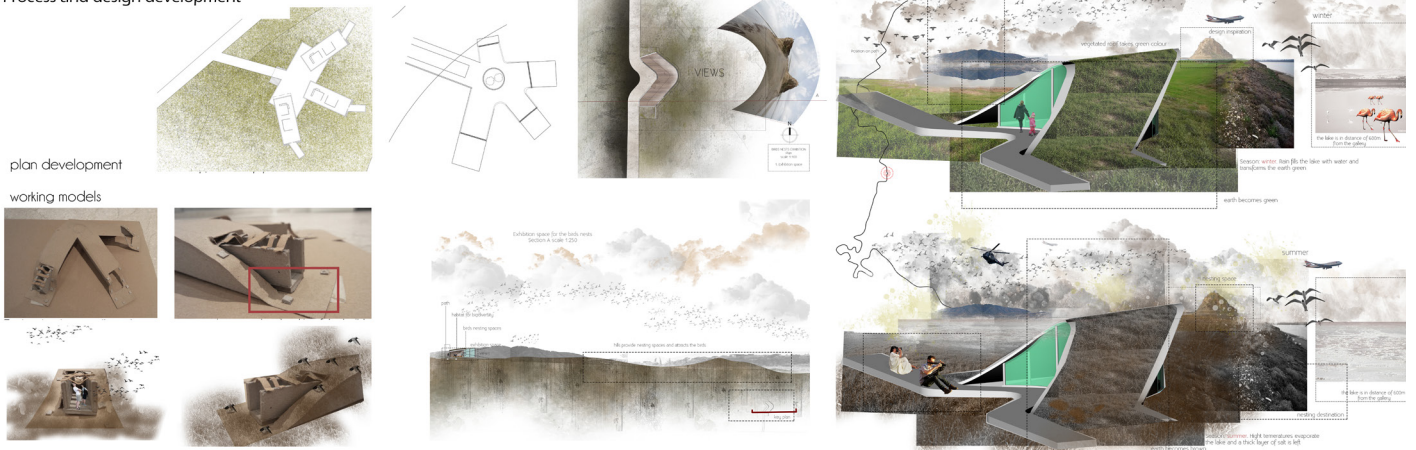




Pavilion 1- process and design development

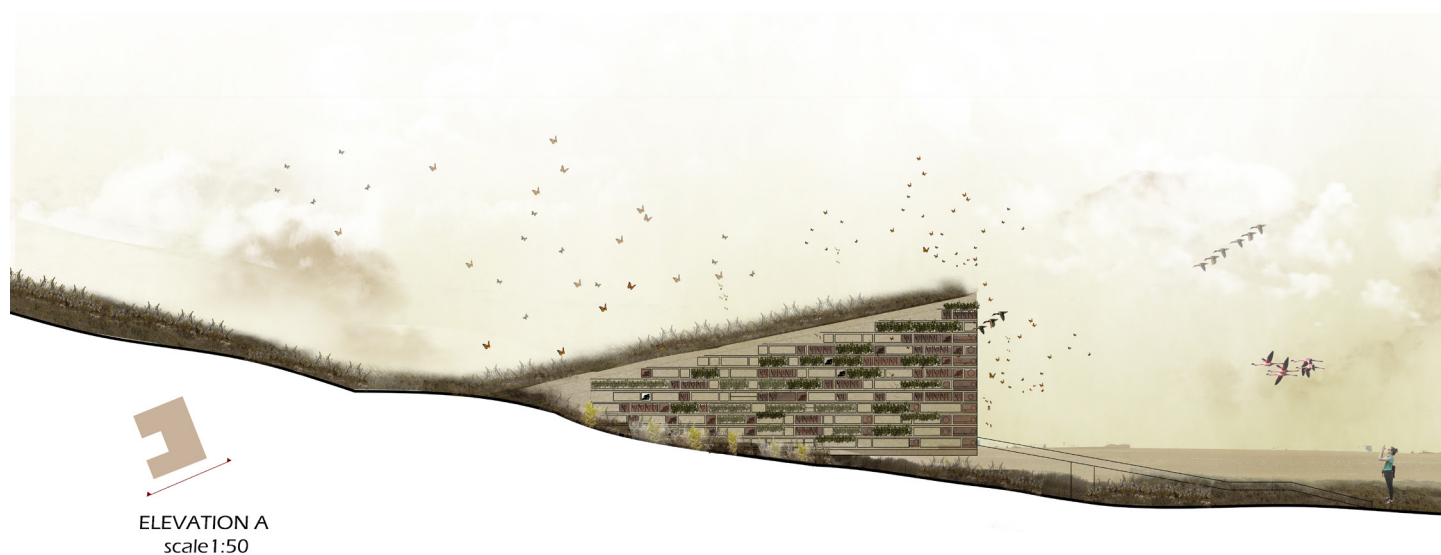


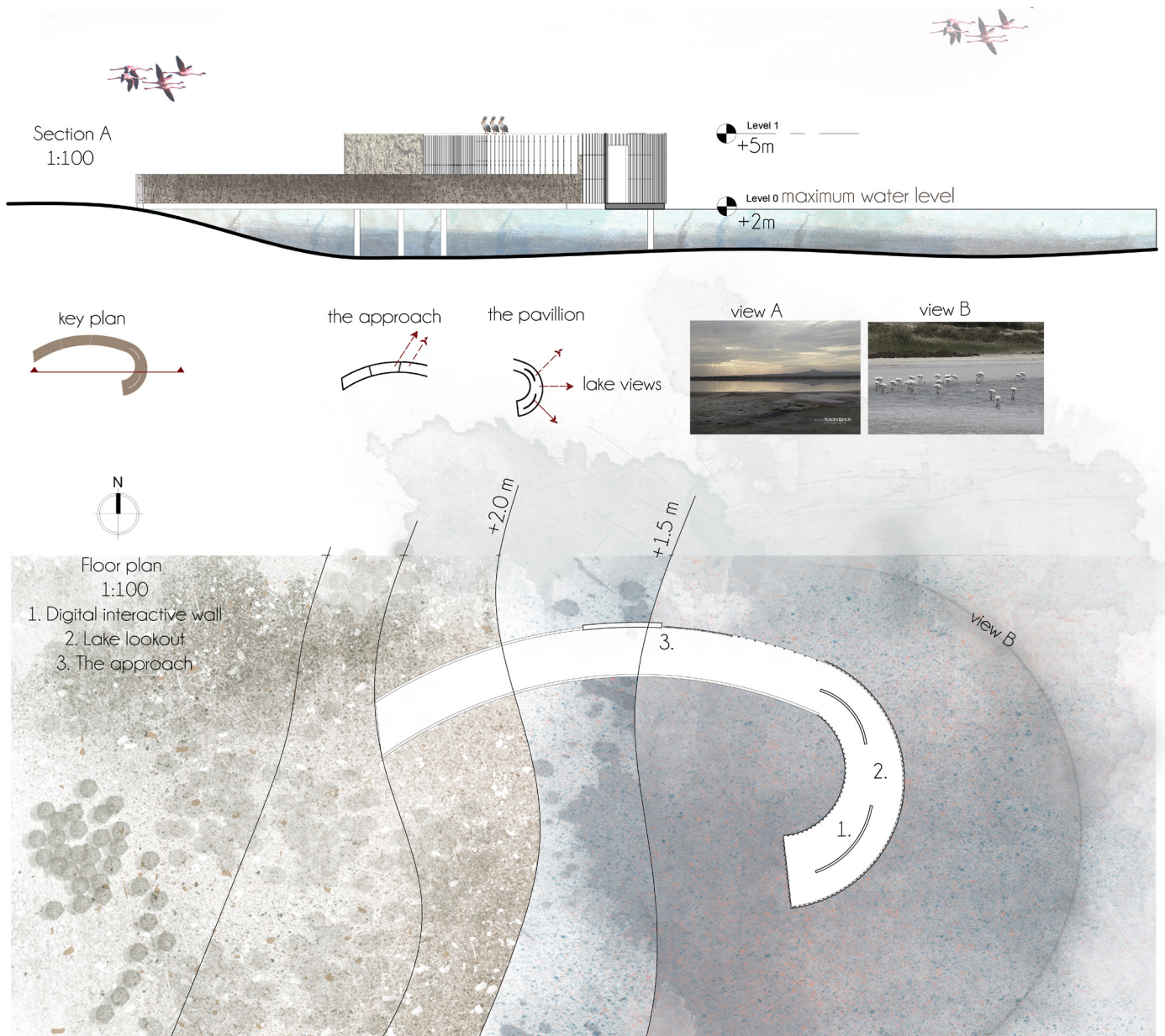
Pavilion 04- The birds nests pavilion Process and design development

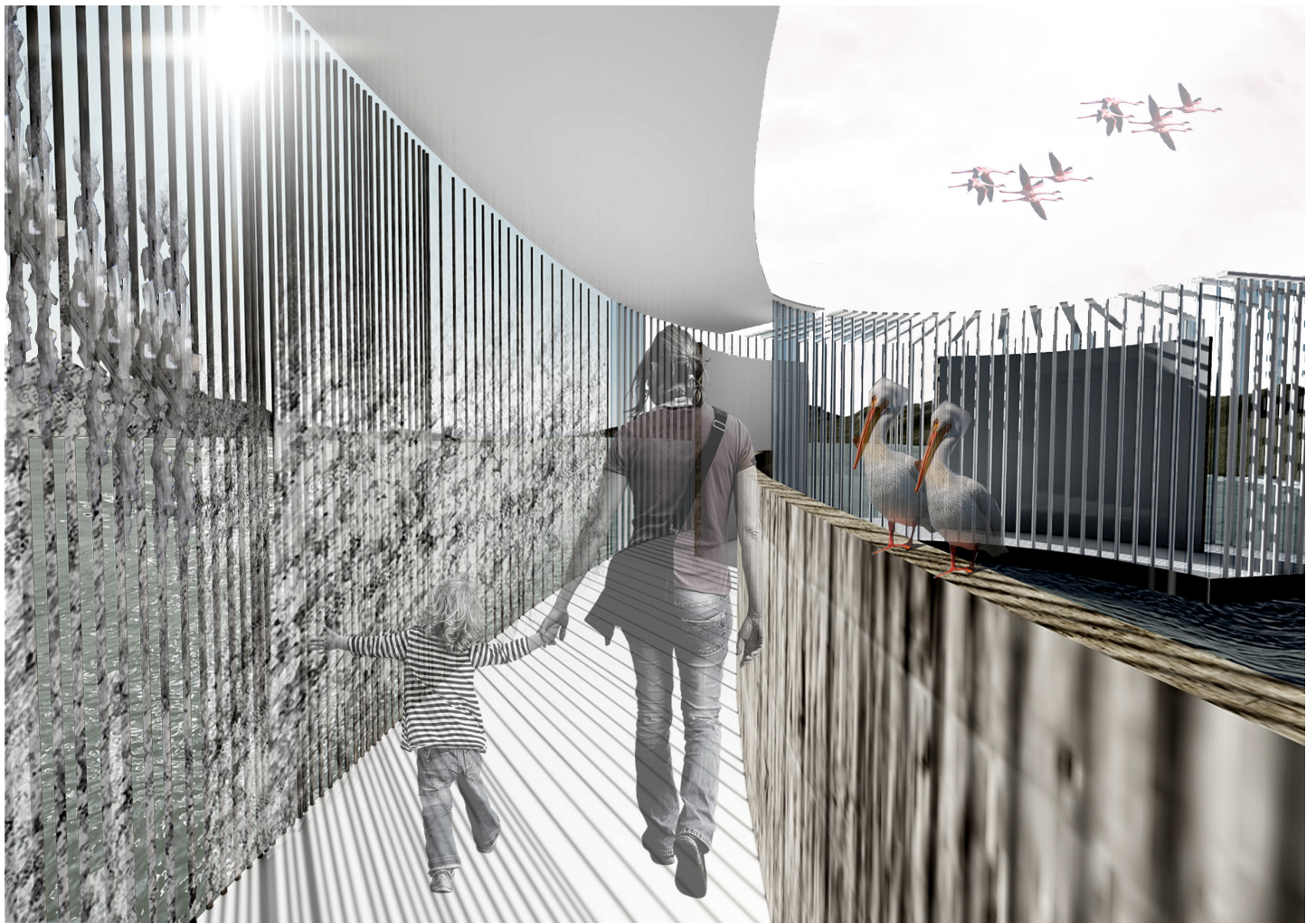


Pavilion 6- The tekkes pavilion Process and design development



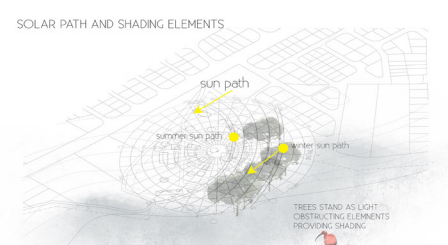
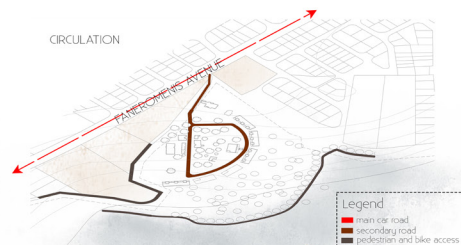
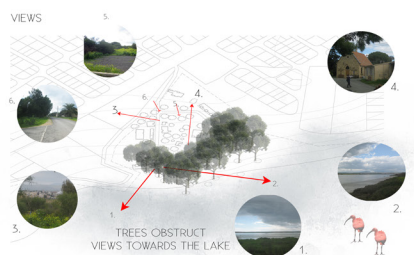








The Old Leper colony site analysis





Proposal

1. LEARN

1. LEARN
 - a. Library and study rooms will promote knowledge and education regarding local biodiversity
 - b. Seminar rooms and auditorium aim to inform visitors.

2. CREATE

2. CREATE
a. Biodiversity module workshops will encourage visitors to interact with the concept of integrating biodiversity habitats to our buildings.

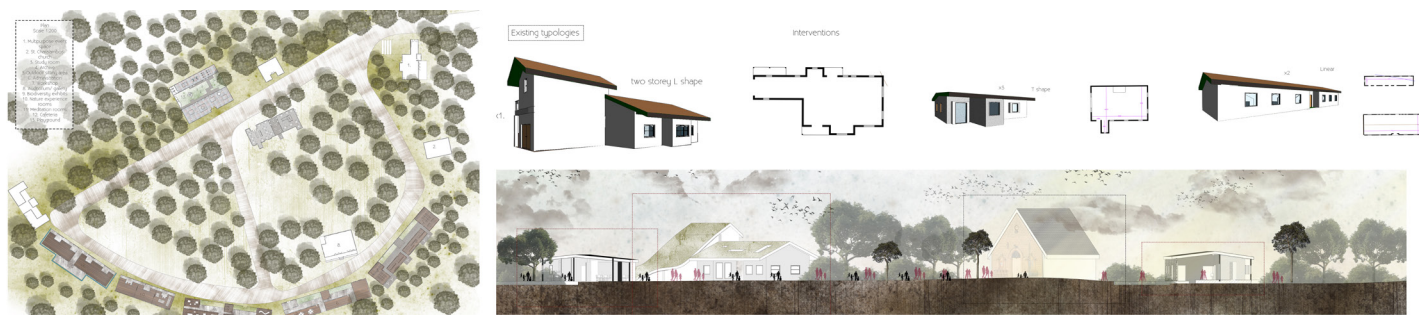
3. RECREATE

3. **RECREATE**
a. **Activities** such as lake viewing, picnic, urban games as well as cafeteria and public events will give the city a chance of an urban park and interaction with the local nature.

4. EXHIBIT

4. EXHIBIT

- a. A biodiversity museum will host exhibits and examples of local ecology.
- b. Pavilions across the salt lake will exhibit and interact with the wildlife.



Test drawings

Model photos



3d images testings of space qualities



Materials from the existing buildings

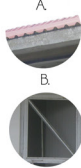
Brick and clay



Asphalt concrete



Metal
A. asbestos
B. aluminium
A.



Wood



Natural materials from the site

Dead wood



Vegetation



Woodland



The intention is to minimise waste and the above materials are eligible to be recycled. Thus, the proposed additions will take advantage of them and reuse them for their construction.

1. Reclaiming the wooden windows, doors, beams and furniture to recycle them and use them for the wooden screens. In addition, clay roof tiles and brick masonry units are collected and recycled for the new walls

Recycling process



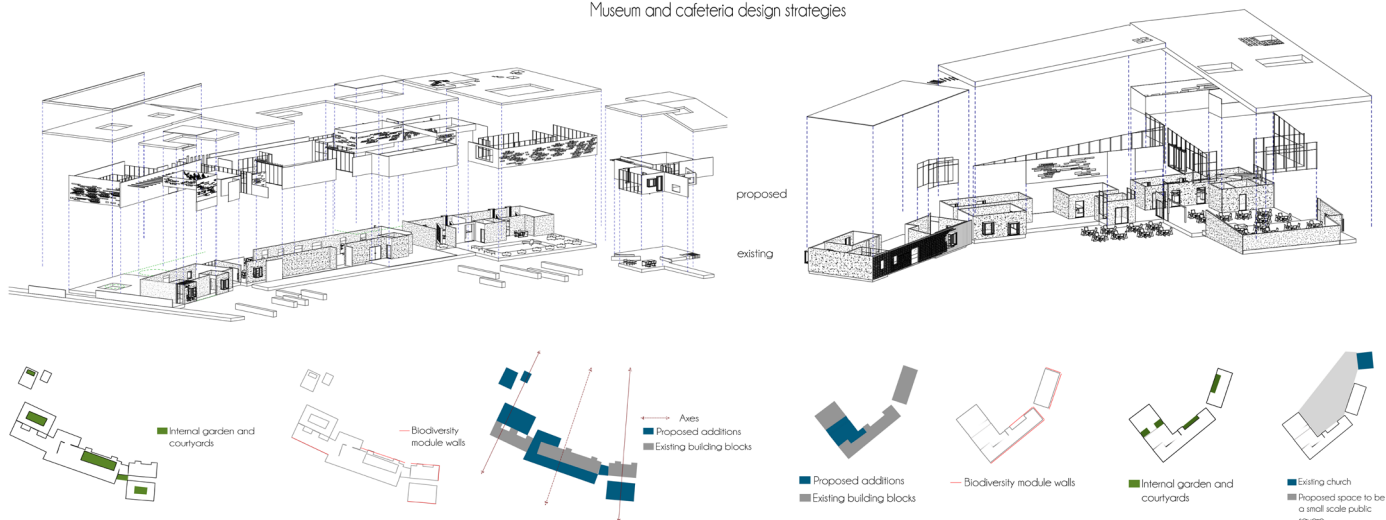
Recycling brick process



Transformation of the existing buildings to a biodiversity hotel

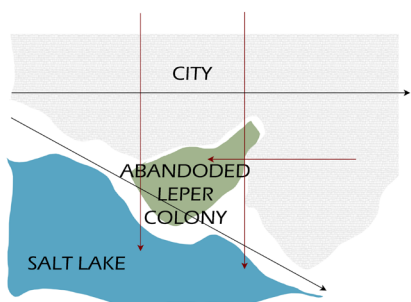


Museum and cafeteria design strategies

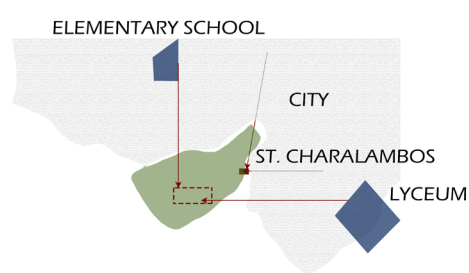




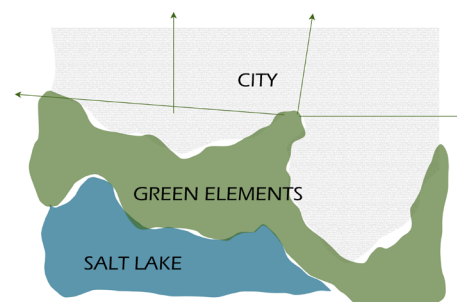
URBAN STRATEGY



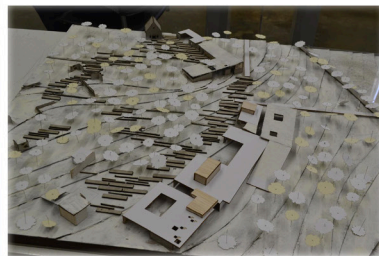
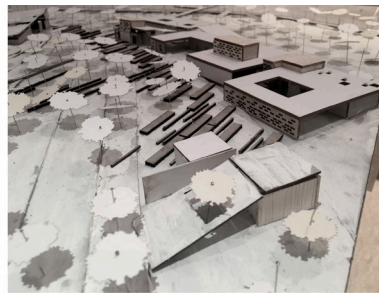
CONNECTION OF THE LAKE WITH THE CITY

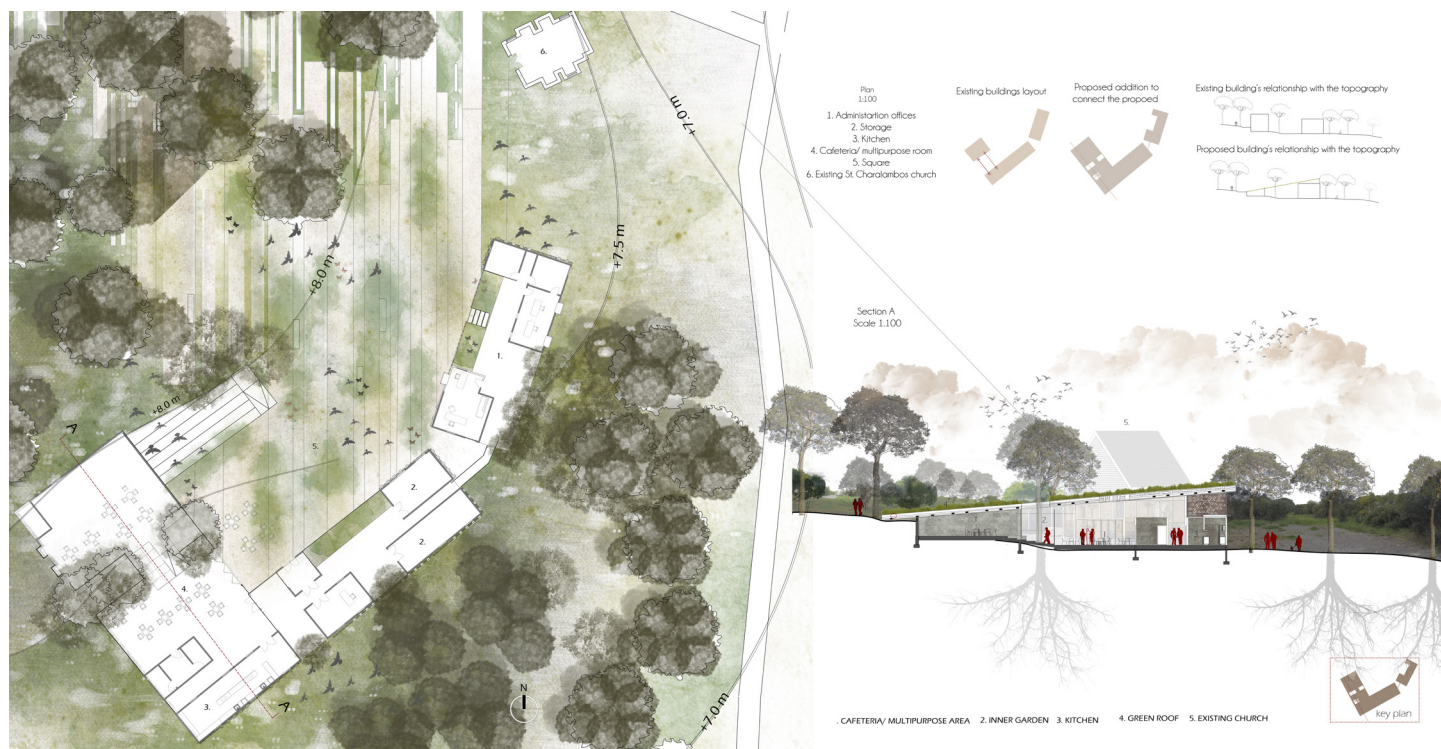


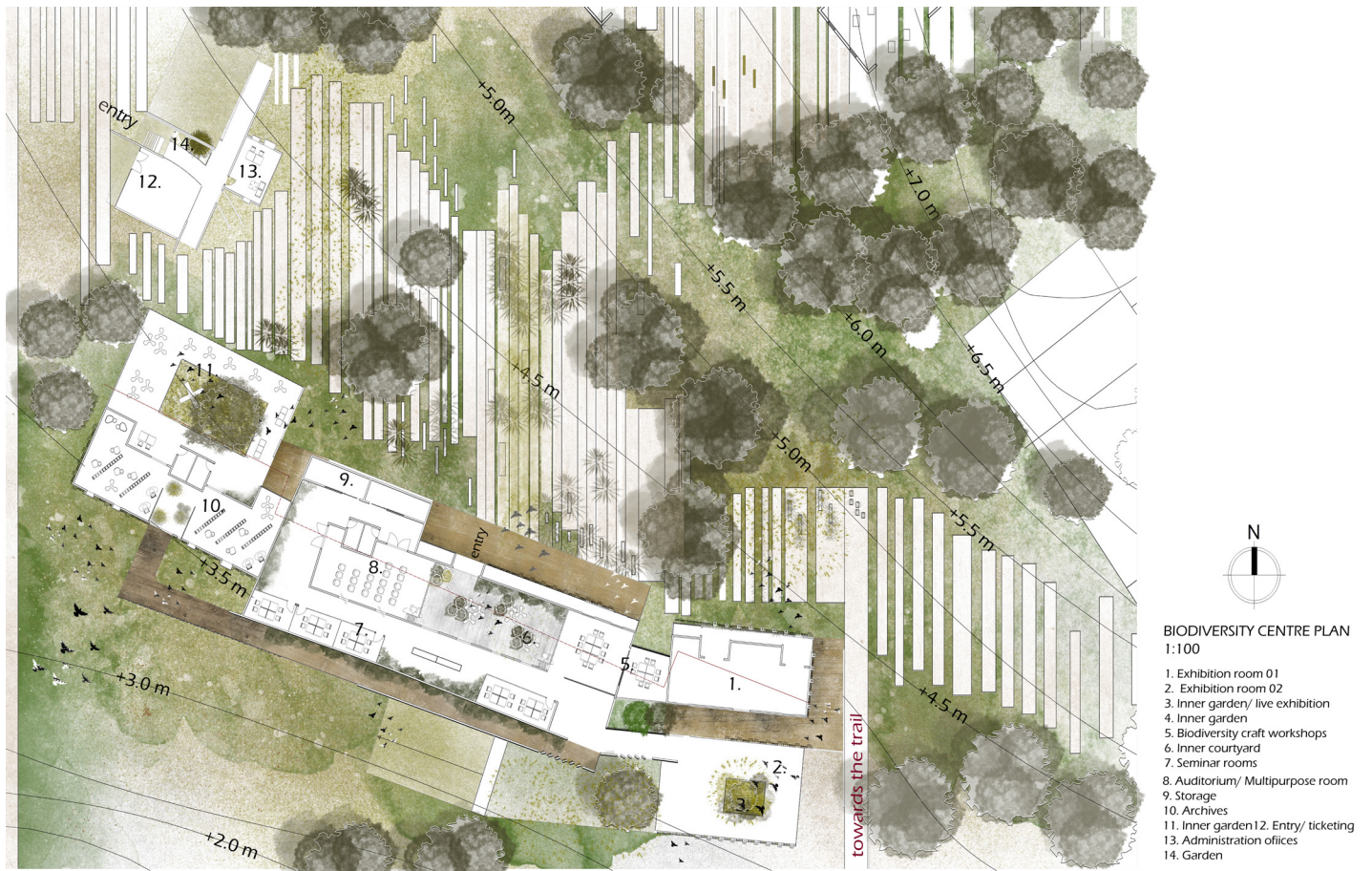
CONNECTION OF THE EDUCATION PROGRAM



GROWTH OF GREENERY TO THE CITY ON VERTICAL AND HORIZONTAL AXES











The observation deck in winter



The observation deck in summer

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Wide Open Spaces
Feel The Moat

Participants
Editors

Building Blocks for Social Sustainability in Nicosia

The workshop addresses the issue of social sustainability within a humanistic and cultural context, set on the platform of the built environment. Participants were called to consider matters of formal and informal urban structure, sense of community, social identity and ethics as those pertain to societal development in a diverse, multicultural setting. Operating under the premise that social sustainability can be attained through means of collaboration and common awareness, the workshop's findings aim to activate urban spaces in a three-dimensional and temporal manner in order to induce values of social and egalitarian participation.

At demanding times such as these, when we are called upon as a nation to withstand the turbulence of the financial crisis and the challenges of the energy potential, issues of community and social cohesion become pivotal to our global survival. The time has come to look beyond skin colour, religion and social order and employ architecture as a means of creating living spaces that transcend racial divisions and micro-politics. With this in mind, a group of instructors and dedicated students gathered in three specific areas in Nicosia and invented a world where social problems are tackled with urban proposals:

- Walled City of Nicosia
- State Refugee Estates, Agios Mamas, Nicosia
- Ledra Palace Crossing, Buffer Zone, Nicosia

The participants were required to gather in groups of three or four, each group exploring a particular thematic topic. The final output required was two panels (A1 size) in portrait orientation, produced with any available media. The first panel should exhibit the group's site analysis findings and the second the design proposal.

Participants consider issues of spatial form and are called upon to present cognitive and experiential plans and maps that interpret their site's conditions. Discussion addresses the dynamic relationship between the profile and demographics of a community and its host environment, i.e. whether the built environment defines the social character of the community or whether community is, in fact, the influencing force that shapes and forms constructed urban environment.

Instructors:

2013-2016: Lapithis Petros, Papadopoulou Anna, Postekakis Alexandros, Tsaoushis Nikolas

Acknowledgements
Preface
Brief Overview of Cyprus

Architectural Design Projects

Art and the Community: Transforming a Declining Area
The Architecture of Re-Unification: The Case of Nicosia
Bridging Diverse Cultures within the Abandoned Buffer Zone of Nicosia
Incremental Revitalisation: Sopaz Abandoned Industrial Building
Adaptive Reuse: Industrial Heritage of Carnayo
Adaptive Reuse: Verengaria Hotel, Prodromos Village
Senior Living: Multigenerational Cohabitation Care Development
Perception of Space Through Senses: Multi-Sensory Living
Architecture and ecology: Towards Symbiosis at Alikí Salt Lake

Building Blocks for Social Sustainability in Nicosia

Walled City of Nicosia

Move to the End
Safe Art
Live Streaming-Connecting Cultures
In-Fix
Multi-One Food Network
Prosperity of the Abandoned
Playgrounds Developed Through Meanwhile Spaces
Re-Finding
Inter-Group Mixing
Back to Nature
Agios Mamas Refugee Estates in Nicosia
Multifunctional Temporality
Safe Visibility
Linking Through Appropriation
Red Path
Interaction-Installation-Movable Platform
Enlightenment
Nicosia Ledra Palace Crossing
Green Design for Diversity
Wide Open Spaces
Feel The Moat

Participants
Editors

Walled City of Nicosia

Building Blocks for Social Sustainability

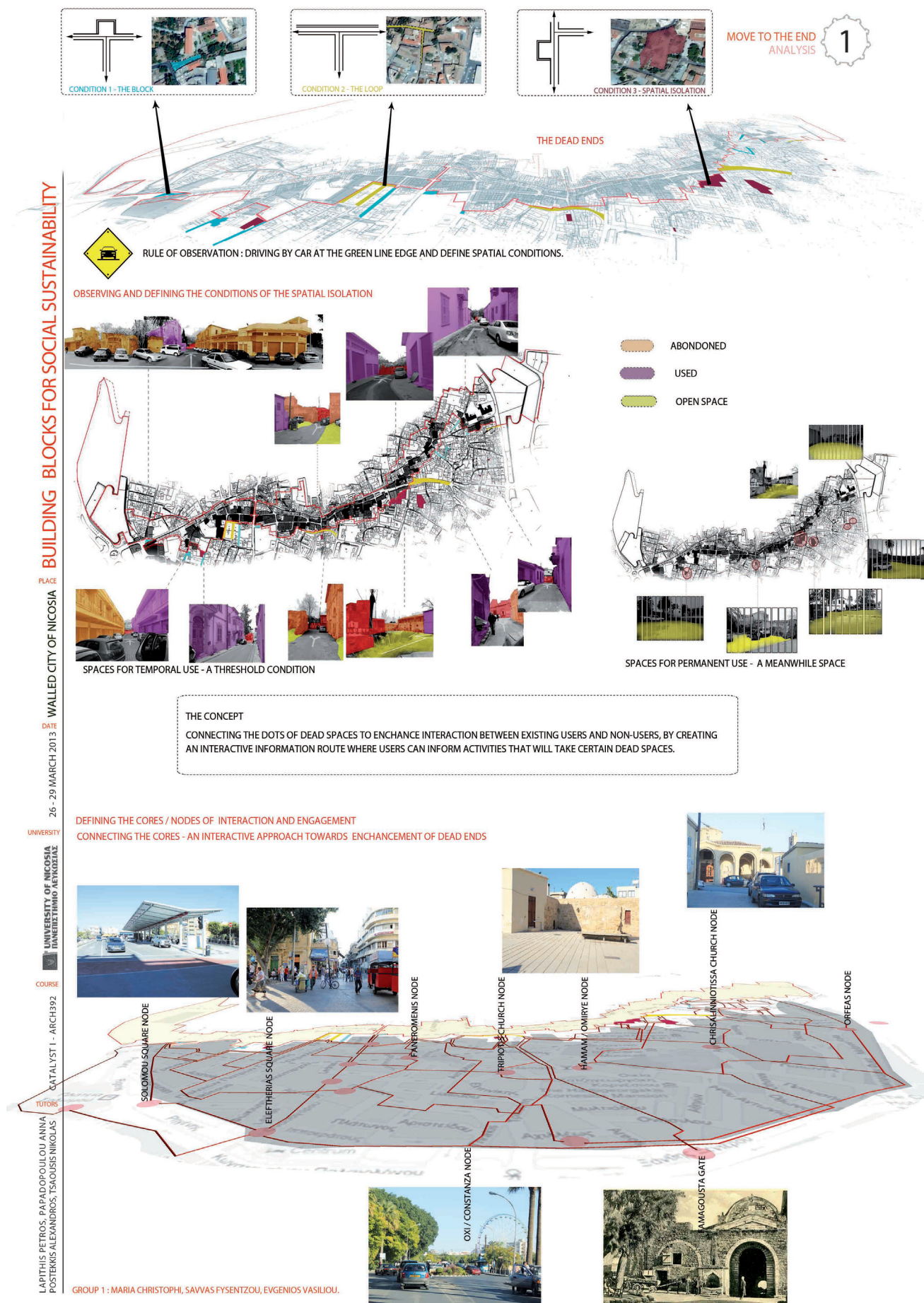
The Walled City of Nicosia is the inner city of Nicosia that lies within the Venetian walls. Following a military incursion from Turkey in 1974, the city has been divided into two parts approximately equal in area, with a United Nations administered buffer zone in the middle, running from east to west. It is a site that is rich in commercial and residential activity, with a large number of craft shops and small-scale industries such as carpentries, car-repair workshops etc. The area remains active for approximately twelve hours daily, on weekdays and on weekends. The residential units accommodate low to middle class income and houses mostly immigrant workers. Several buildings are listed and new construction is highly regulated. As a result of its multicultural and long history, the walled city of Nicosia, is well known for its romanticised atmosphere and attracts a large number of tourists on a regular basis.

Projects:

1. Move to the End by Fysentzou Savvas, Vasiliou Evgenios, Christophi Maria
2. Safe Art by Stavrinide Sophia, Stavrou Eleni, Djiali Constantia
3. Live Streaming-Connecting Cultures by Karmenos Antonis, Sophocleous Paris, Pourros Tasos
4. In-Fix by Chira Kyriaki, Hadjisterkoti Christina, Constantinou Lambia
5. Multi-One Food Network by Pavlou Constantinos, Mintsiou Anthi Eleni, Savva Nikolas
6. Prosperity of the Abandoned by Mosolov Egor, Zelenov Evgeny, Shchipakin Lev
7. Playgrounds Developed Through Meanwhile Spaces by Pafiti Andrea, Loizou Eva, Panteli Stefanos
8. Re-Finding by Neoptolemos Kyriakos, Georgiou Theodosios, Georgiadou Danae
9. Inter-Group Mixing by Panteli Myria
10. Back to Nature by Hadjiphillipou Panagiotis, Theodotou Marios

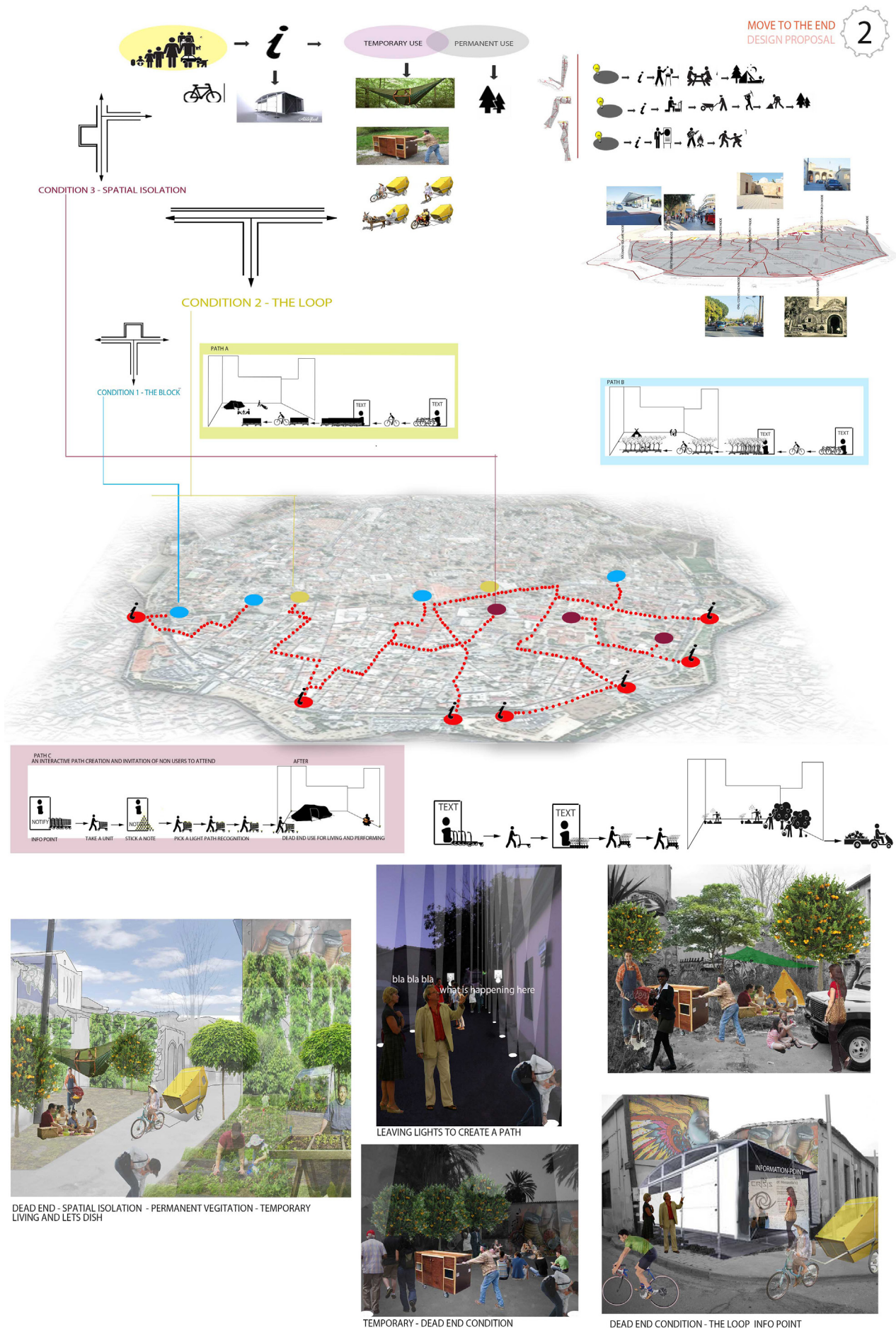
Move to the End

Observation: Observing and defining dead-ends and conditions of spatial isolation.



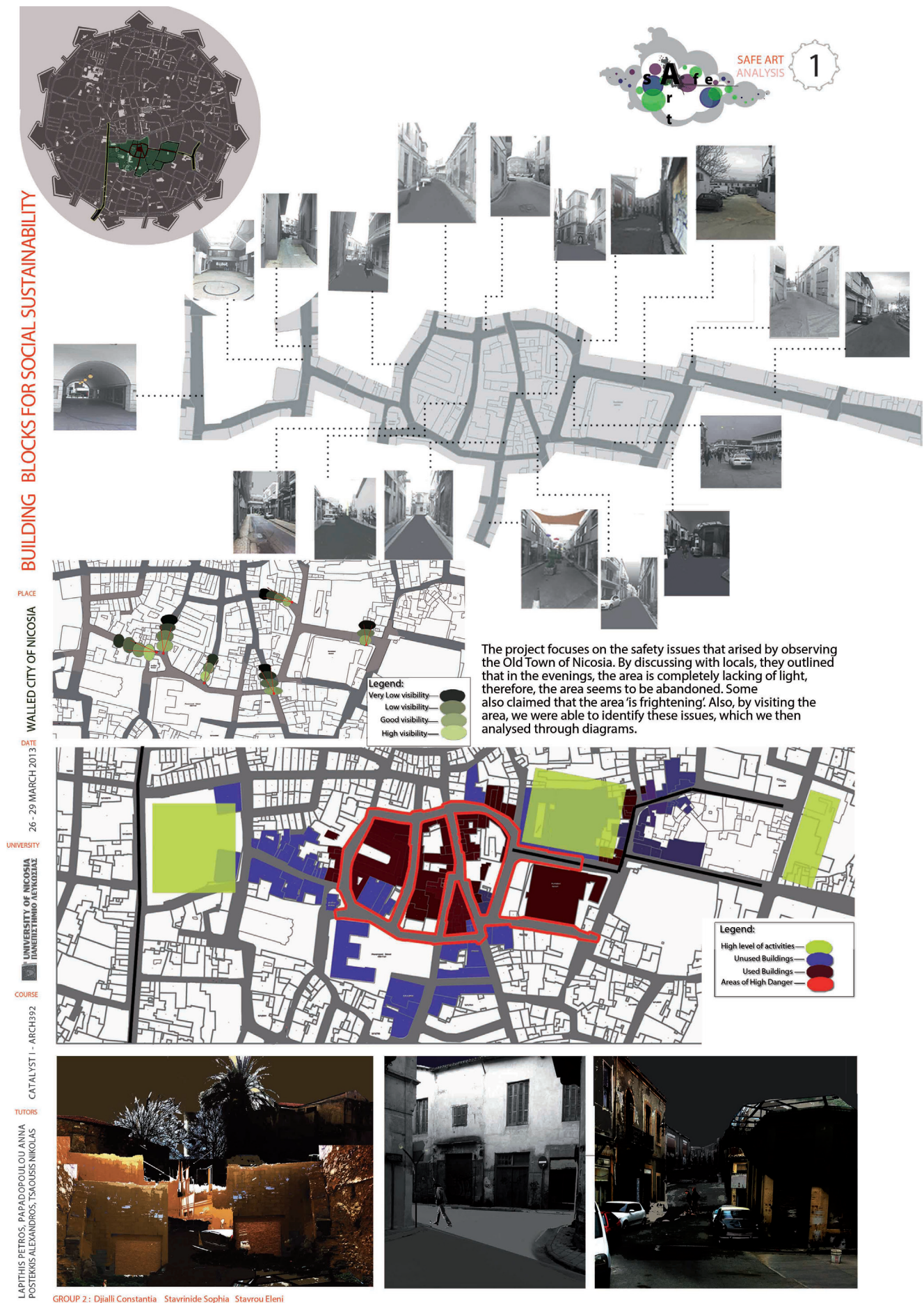
Move to the End

Proposal: Connecting the dead-end spaces to enhance interaction between existing users and non-users, by creating an interactive route where users can be informed of activities that take place at dead-end spaces.



Safe Art

Observation: The project focuses on safety concerns that arise by observing the old town of Nicosia. By discussing with locals, it was outlined that in the evenings, the area is completely lacking of light, and therefore, the area seems to be abandoned. Some also described the area as 'frightening'.



Safe Art

Proposal: Addition of a central 24/7 open market, and different paths with different uses. The aim is to connect Ledras street and the Pangkyprio school area, in order to improve some existing conditions such as lack of safety. Different light conditions, different time zones (morning, afternoon, evening) with proposed activities were also proposed targeted age of the participants was considered.

SITES	INTERVENTIONS		TIME OF PROPOSED OCCUPANCY		TARGET AGE	
	GRAFFITI	LIGHT	TIME	AGE	TIME	AGE
LEDRA	●	HIGH	6-12 / 12-8 / 8-6	●	0-25 / 25-50 / 50+	●
FANEROMENTI	●	NO/MED	●	●	●	●
STOA	●	HIGH	●	●	●	●
SCHOOL/PAGKIPRIO	●	HIGH	●	●	●	●
GREEN LINE	●	MEDIUM	●	●	●	●
MUNICIPALITY NEW	●	HIGH	●	●	●	●
NEW MARKET	●	HIGH	●	●	●	●

LIGHT CONDITIONS



NONE
MEDIUM
ENHANCED

TIME CONDITIONS



AGE CONDITIONS

AGES

0-25
25-50
50-80

SAFE ART
DESIGN PROPOSAL

2



The proposed idea is the addition of a central 24/7 open market, and three different paths mix with other uses to pass through. We also proposed different light conditions and an addition of graffiti on the roads as a guide throughout we take under consideration the different time zones 8 am - 12pm / 12pm - 8pm / 8pm - 12am with proposed activities: Food market in the morning, arts and crafts market at noon and afternoon, and a nightlife market in the evening. According to the targeted age the path length changes. The aim is to connect the two cosmopolitan spots of Ledras and the Pagkyprio school, in order to bring life in an undeveloped area of Nicosia and to improve some existing conditions such as lack of safety and light issues.



map of project analysis

moments from vegetation market



vegetables kiosk



moments from arts and crafts market



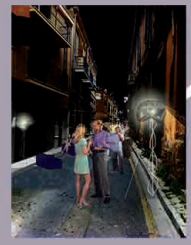
kiosk for the art & craft market



moments from nightlife market



part of kiosk - bench



MORNING



AFTERNOON



EVENING

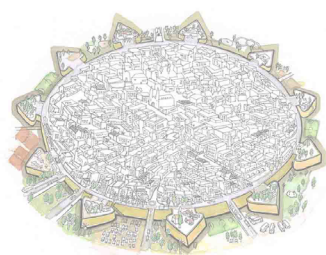


Live Streaming-Connecting Cultures

Observation: An analysis of the existing cultural activities was done, showing that throughout Nicosia different cultural activities are constantly occurring.

LIVE STREAMING-BROADCASTING NICOSIA CONNECTING CULTURES

1



STREET NETWORK



LANDMARKS ATTRACTION TO PUBLIC

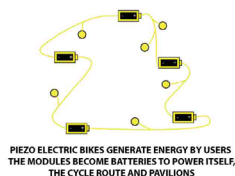
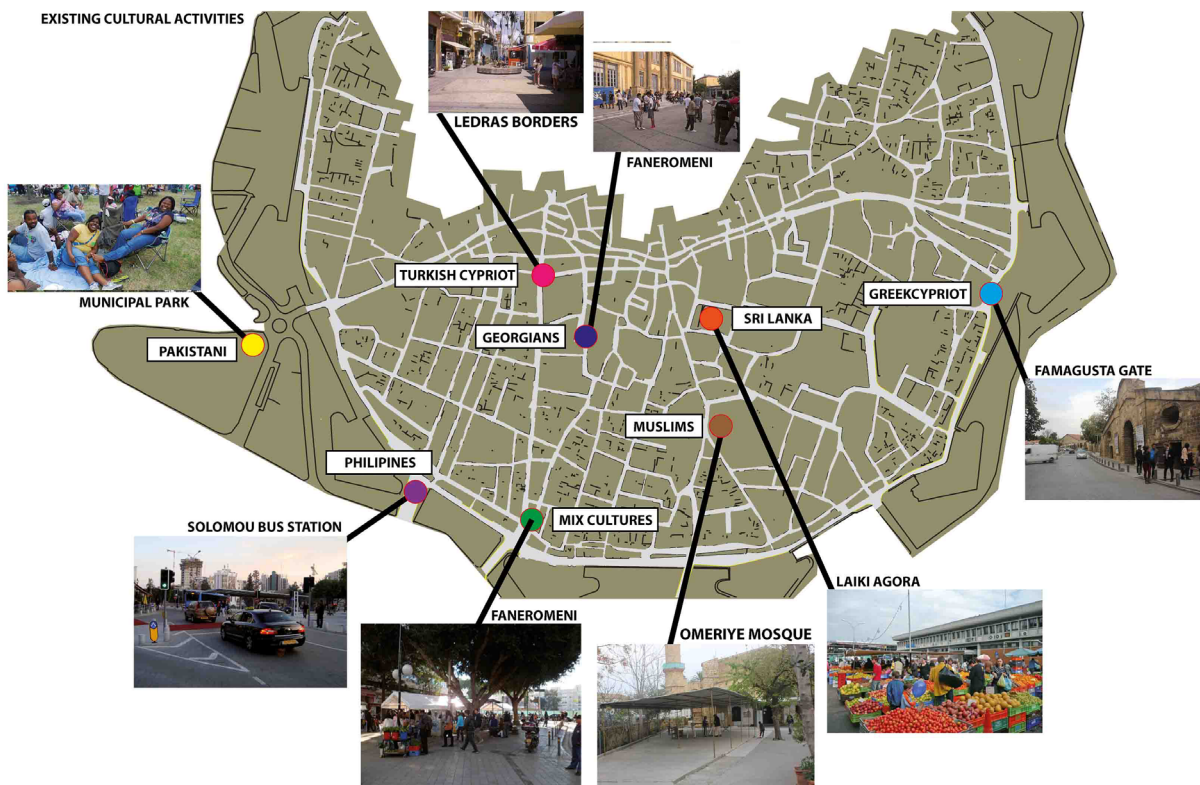


BROADCAST CONNECTION BETWEEN PAVILIONS



THE CONCEPT IDEA IS TO CONNECT DIFFERENT CULTURES, IN ORDER TO DO SO, WE SET PAVILIONS AT DIFFERENT PLACES THROUGHOUT THE CITY. BASED ON OUR ANALYSIS ON CULTURAL ACTIVITIES WE HAVE INTERCONNECTED THEM WITH LIVE STREAMING VIDEO SHOWING THE HAPPENINGS OF ALL PAVILIONS SO THAT WE CAN SHOW THE DIFFERENT CULTURAL ASPECT THROUGHOUT THE CITY FROM ANY GIVEN POINT. WE HAVE ALSO ADDED BICYCLES THAT COLLECT ENERGY WHILE USING THEM AND WHEN DOCKED BACK TO THE PAVILION, THE ENERGY IS TRANSFERRED TO THE PAVILION TO BROADCAST THE EVENTS HAPPENING AT EACH PAVILION.

EXISTING CULTURAL ACTIVITIES



PIEZO ELECTRIC BIKES GENERATE ENERGY BY USERS THE MODULES BECOME BATTERIES TO POWER ITSELF, THE CYCLE ROUTE AND PAVILIONS

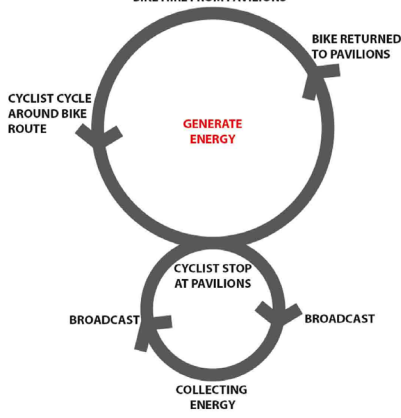


BIKE ROUTES



PUBLIC SPACE EVENTS

BIKE HIRE FROM PAVILIONS



SELF SUFFICIENT

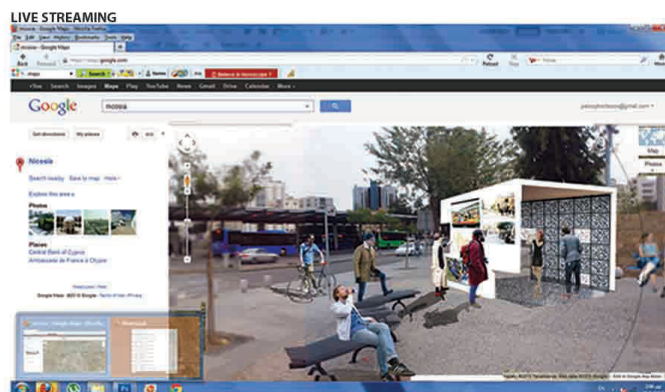
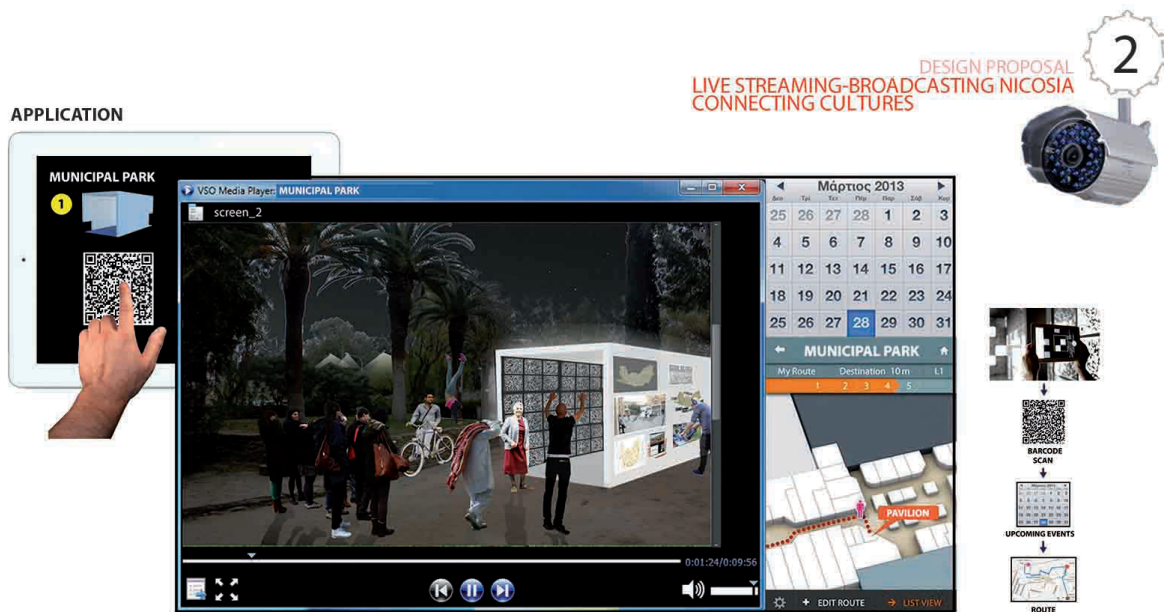


CULTURAL BROADCAST



Life Streaming-Connecting Cultures

Proposal: Cultural activities are interconnected with live streaming videos that depict happenings of areas around the pavilions so that one can have a condensed view of the city's cultural aspects. Bicycles that collect energy while being used were also added to the proposal in order to enable energy to be transferred to the pavilion when docked

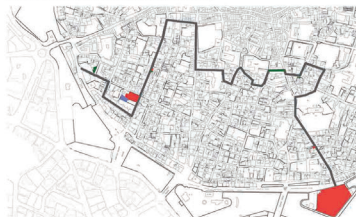


In-Fix

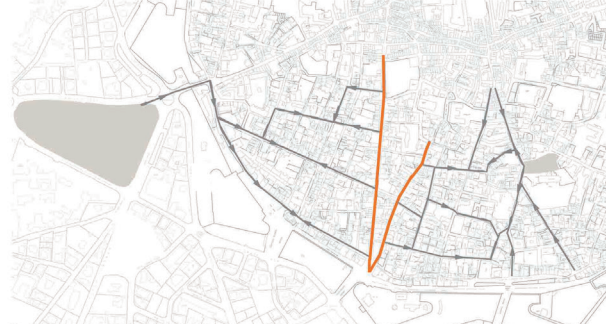
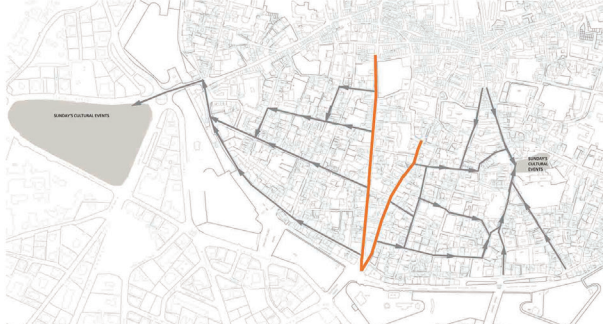
Observation: Locals who live or work in the old town of Nicosia were interviewed asked about their opinion on the old city.



EXISTING CONDITIONS OF SPACES



SUNDAY'S CULTURAL EVENT



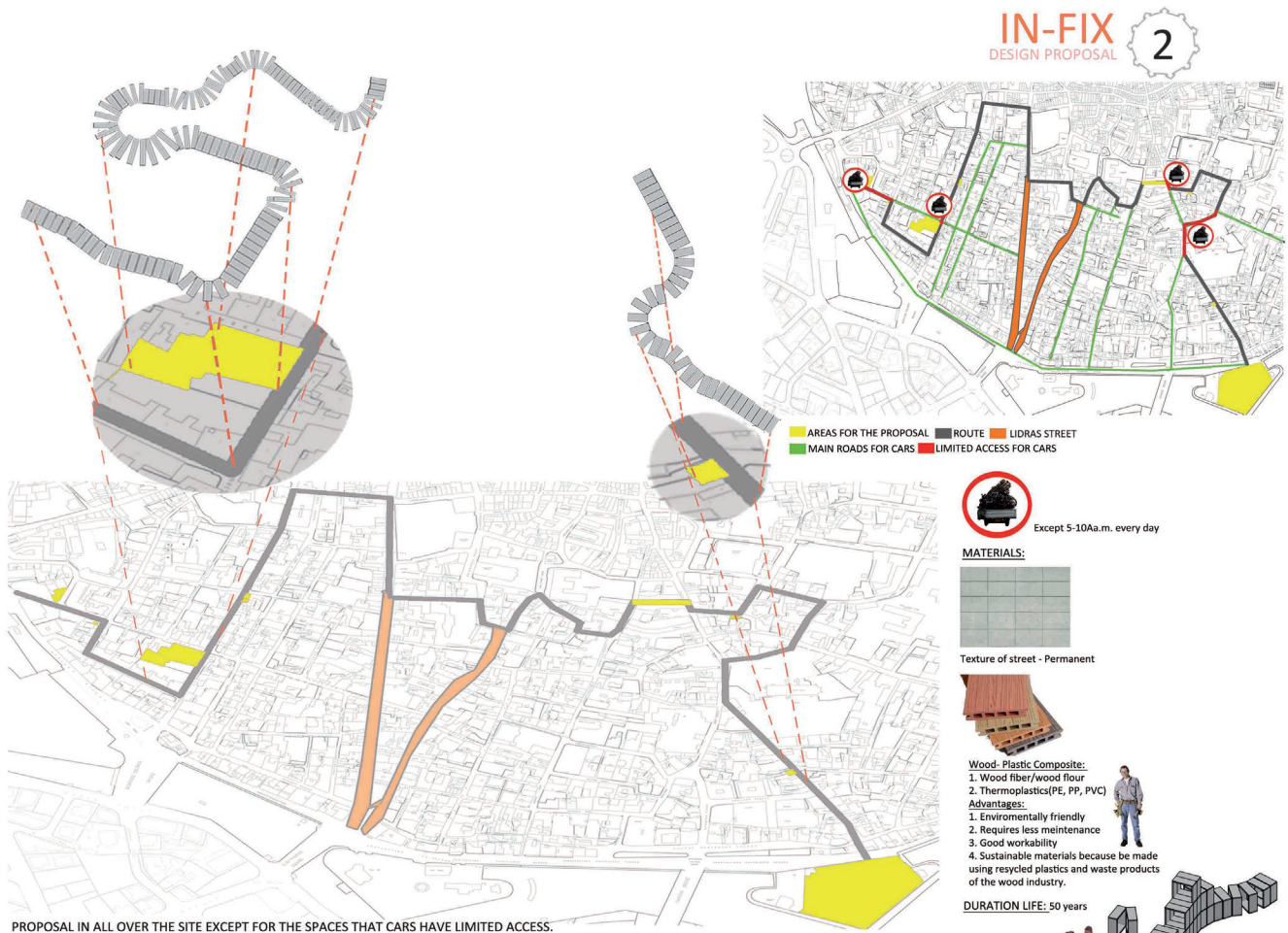
Existing cultural event: Foreign people from different cultures are meeting in one space for there cultural events.

Proposal cultural event: Keep them in the area to attract other people go there.

GROUP 4 : CHIRA KYRIAKI, HADJISTERKOTI CHRISTINA, CONSTANTINOU LAMBIA

In-Fix

Proposal: The proposal suggests the addition of activities that will enhance safety and will create a stronger sense of place.



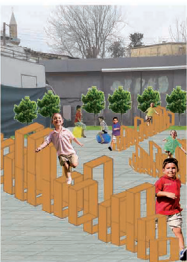
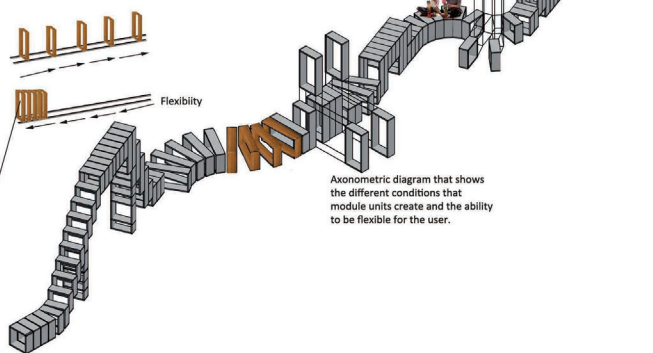
PROPOSAL IN ALL OVER THE SITE EXCEPT FOR THE SPACES THAT CARS HAVE LIMITED ACCESS.



Moment in the site that allow vehicles to access from 5-10a.m.



Moment in the site that not allow vehicles to access.



Moments showing the different activities in the area by the needs of people.

Multi-One Food Network

Observation: A selection of streets in Nicosia house multi-ethnic markets and restaurants with their patrons being of varying ethnic/culture backgrounds.

MULTI-ONE FOOD NETWORK ANALYSIS

1

BUILDING BLOCKS FOR SOCIAL SUSTAINABILITY

PLACE

WALLED CITY OF NICOSIA

DATE

26 - 29 MARCH 2013

UNIVERSITY

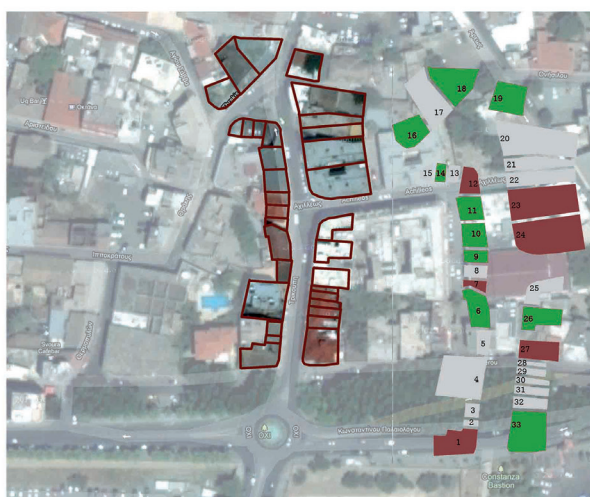
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COURSE

LAPHTIS PETROS, PAPADOPOULOU ANNA
POSTERIS ALEXANDROS, TSIKOIS NIKOLAOS

TUTORS

CATALYST 1 - ARCH4392



Activating Markets and Restaurants/ Snack Bars/ Cafes

- Mezedopolio
- Clothes
- Office for Rent
- Residence
- Jewellery Shop
- Kiki Andronikou
- Mini Market/ Peripetro
- Cafe
- Residence
- Peripetro
- Butcher
- Mini Market
- Pizzeria Salonikos
- Valentina Hair Salon
- Fruit Market
- Barber
- Peripetro/ Russian Fruit Market
- Lin Xin Clothes Store
- Mini Fruit Market
- Mini Fruit Market
- DIY Hardware Store
- Barber
- Barber
- Levant Kitchen
- Aladdin Cafeteria
- Bel Store
- Mini Market
- Proplee Restaurant
- Residence
- Plant Pesticides
- Money Exchange
- Money Exchange
- Russian Mini Market

connecting links to main traffic arteries



Existing Situation

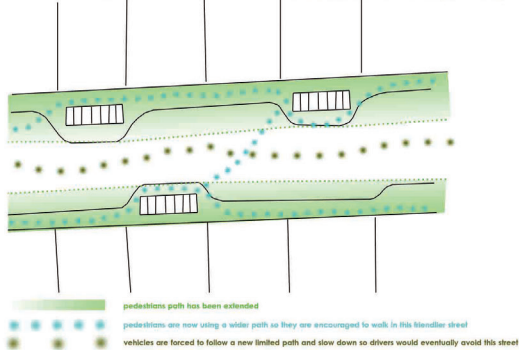
GROUP 5: SAVVA NICHOLAS, MINTSIU ANTHI-ELENI, PAVLOU CONSTANTINOS



Proposed Conceptual Idea

Multi-One Food Network

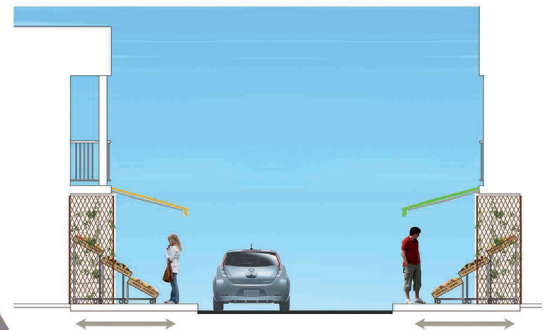
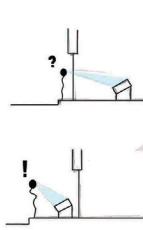
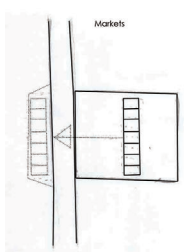
Proposal: The proposal aims at blending the existing varying cultures, promote different home-grown produce, reinforce the relation between shops and shop owners, slow down and/or minimise traffic, eliminate roadside parking spaces, create a welcoming scene for visitors to multi-ethnic elements and additionally propose sitting areas and structures for vegetation above the road level..

MULTI-ONE FOOD NETWORK
DESIGN PROPOSAL

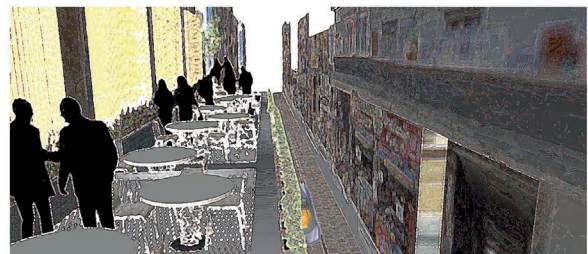
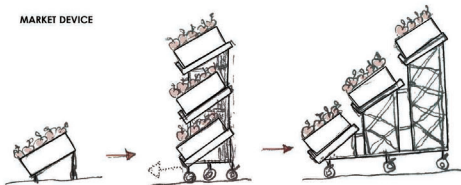
2



INTENTIONS



MARKET DEVICE

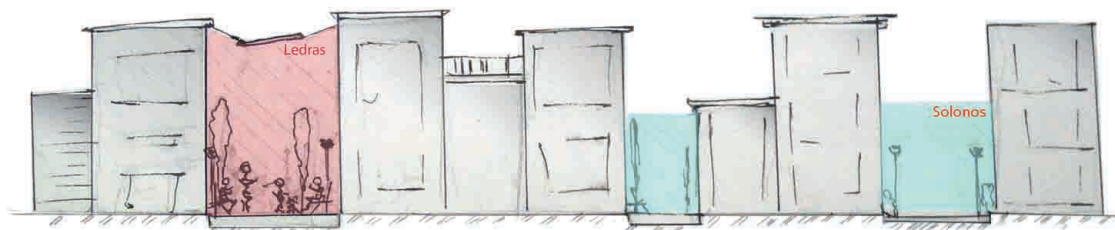


Prosperity of the Abandoned

Observation: Congestion of main streets, numerous abandoned and ruined houses on backstreets that are not visited by tourists and locals, backstreets not developed, lots of empty spaces and chaotic parking.

Prosperity of the the Abandoned ANALYSIS 1

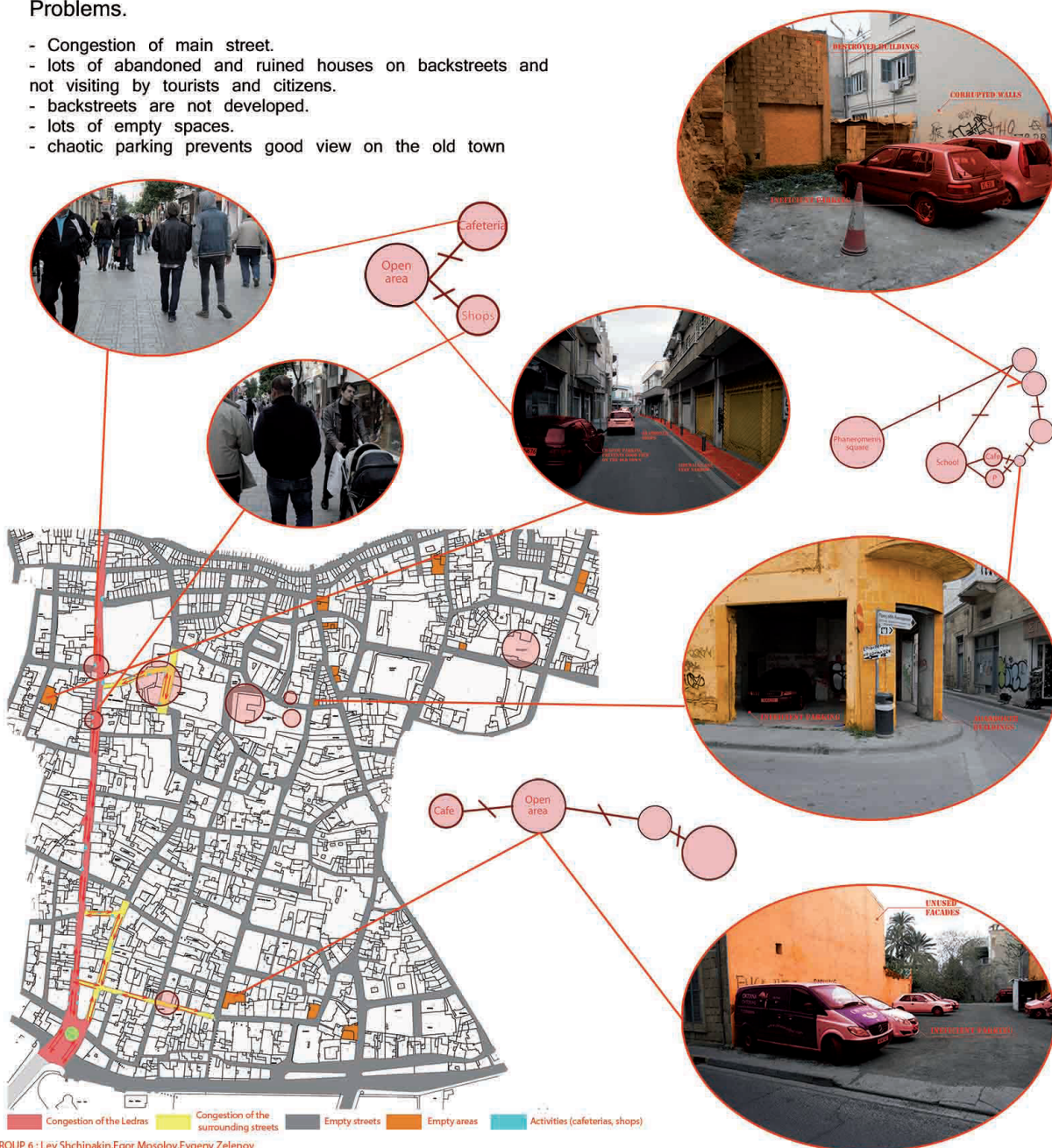
Congestion of the Ledras



We present problems and solutions regarding central part of Nicosia – in fact Ledras and nearby lanes and streets.

Problems.

- Congestion of main street.
- lots of abandoned and ruined houses on backstreets and not visiting by tourists and citizens.
- backstreets are not developed.
- lots of empty spaces.
- chaotic parking prevents good view on the old town



Prosperity of the Abandoned

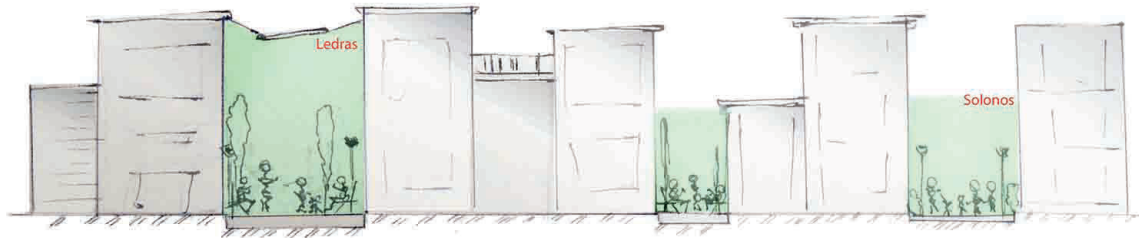
Proposal: The proposal aims to bring people to backstreets and remove parking lots from the centre. It also aspired to develop active and friendly places either in empty spaces or in ruined/abandoned buildings. Activities proposed are green zones, sports, spots for musicians, cafeterias, shops as well as spaces with creative potential.

Prosperity of the the Abandoned

DESIGN PROPOSAL

2

Uniform filling of people in the centre



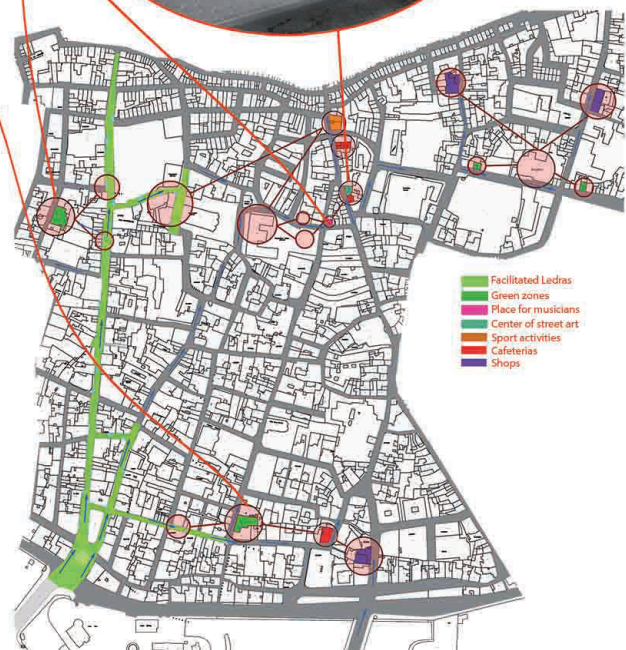
Solution

In our opinion the probable solutions of the problem are to bring people on the backstreets, remove parking lots from the center. Develop active territory, establish scavengery, and make those places more friendly, by this way the quality of life will grow and more people will come to rest on the lanes.

We suggest some activities that will help the Ledras go wider, and consume some of the side and parallel streets

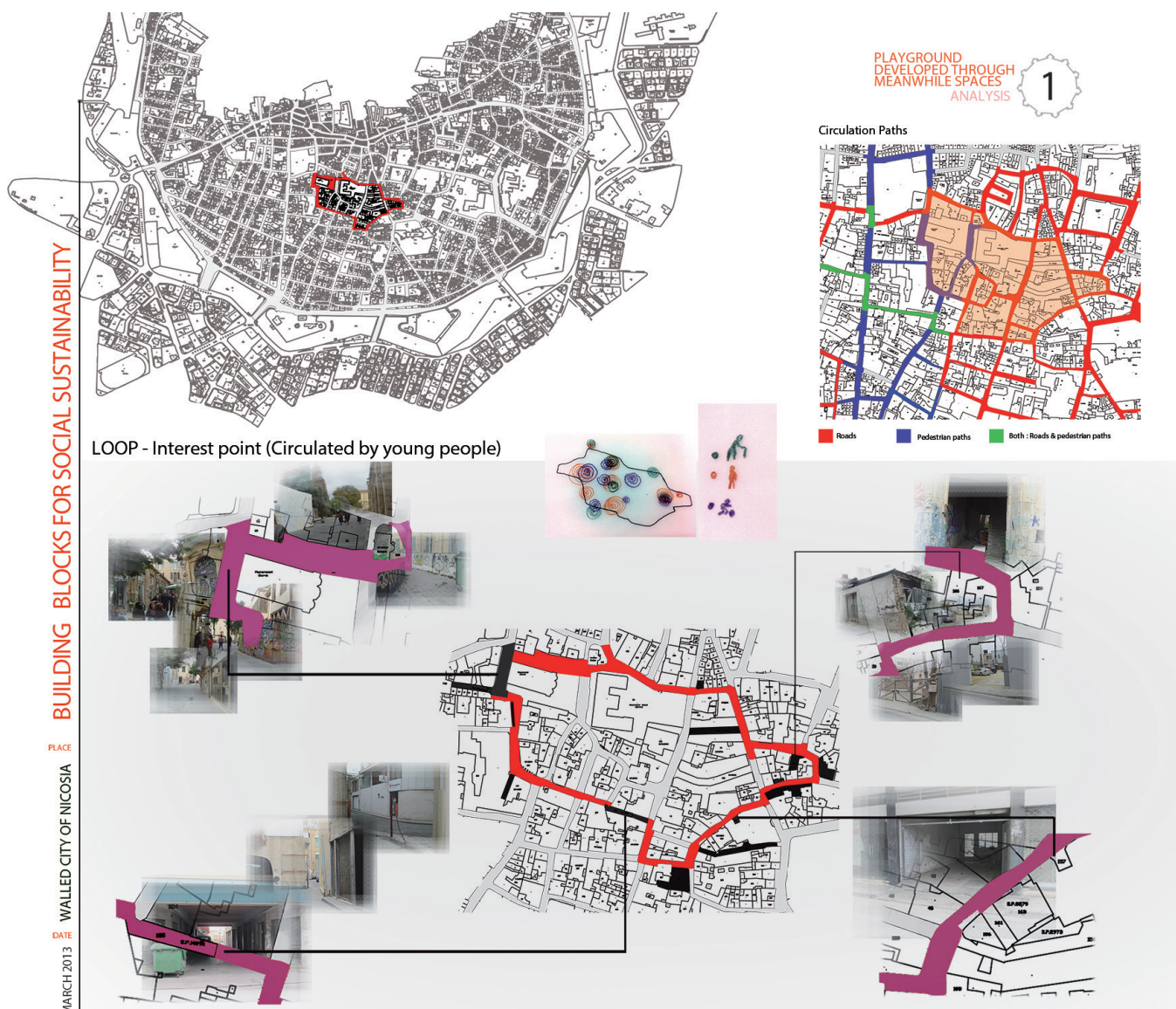
Activities

- green zones (lots of trees and grass, will make shadow in summer, and bring fresh look to old streets)
- sport (ping pong, petank: if you are walking with friends you can spent your time better playing sport games (it doesn't take lots of place and money))
- musicians (lots of musicians are sitting on the Ledras, just on the ground, we suggest to make special places where they can play and other people can listen)
- some cafeterias
- shops (ruined houses can be good frame for such simple building like shop)
- release creative potential (make some small centers of street art near schools)
- remove parking lots out of center (to adapt it to pedestrians)



Playgrounds Developed Through Meanwhile Spaces

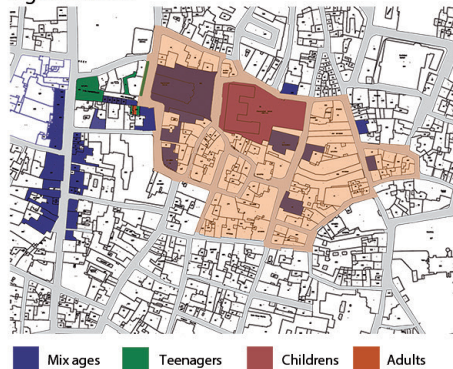
Observation: Roads and pedestrian circulation paths were investigated taking into consideration the ages of the users, classification of commercial and public spaces as well as the classification of open spaces and in-between spaces.



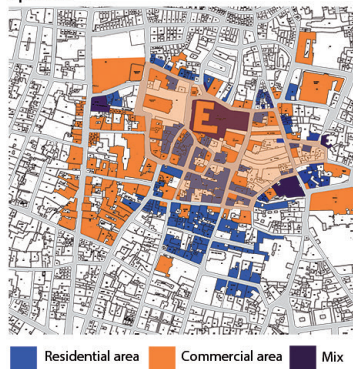
Proposal: Design a continuous playground that loops through residential and commercial areas in order to create conditions for various activities through its design.

This design proposes to bring together different social groups and ages through the activities. Its design takes place in meanwhile spaces such as corridors, abandoned buildings, empty - open spaces, e.t.c.

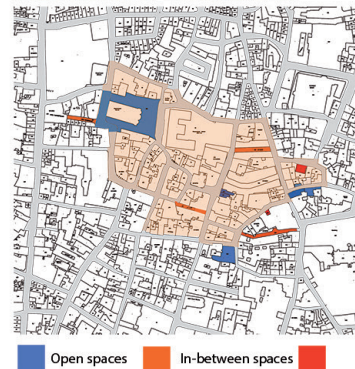
Ages of Users



Classification of commercial and public spaces



Classification of selected areas



GROUP 7: LOIZOU EVA, PAFITI ANDREA, PANTELI STEFANOS

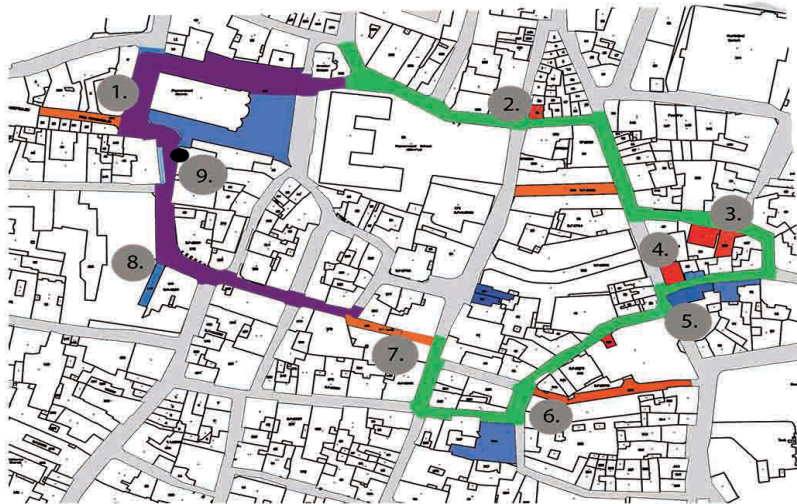
Playgrounds Developed Through Meanwhile Spaces

Proposal: The proposal aims to design a continuous playground that loops through residential and commercial areas in order to create conditions for various activities through design. This design proposes to bring together social groups and ages through suggested activities. The design focuses in meanwhile spaces such as corridors, abandoned buildings, empty-open spaces, etc.



PLAYGROUND
DEVELOPED THROUGH
MEANWHILE SPACES
DESIGN PROPOSAL 2

To achieve the continuity through the design, we used 2 ways of connection, the physical and the visual. By using physical connection we mean connecting the playground by designing and with the visual by using attractive points for people used when they see them (they have the proper distance between them in order to be seen).



Open spaces In-between spaces Road Physical connection Visual connection



CONNECTIONS



Re-Finding

Observation: Prominent cultural buildings were recorded on the map. The goal was to connect all these buildings/sites together to form a path that will help people to find their way through the walled city of Nicosia by and in the long run bring energy back to the city.

RE Finding
ANALYSIS

1

BUILDING BLOCKS FOR SOCIAL SUSTAINABILITY

PLACE

WALLED CITY OF NICOSIA

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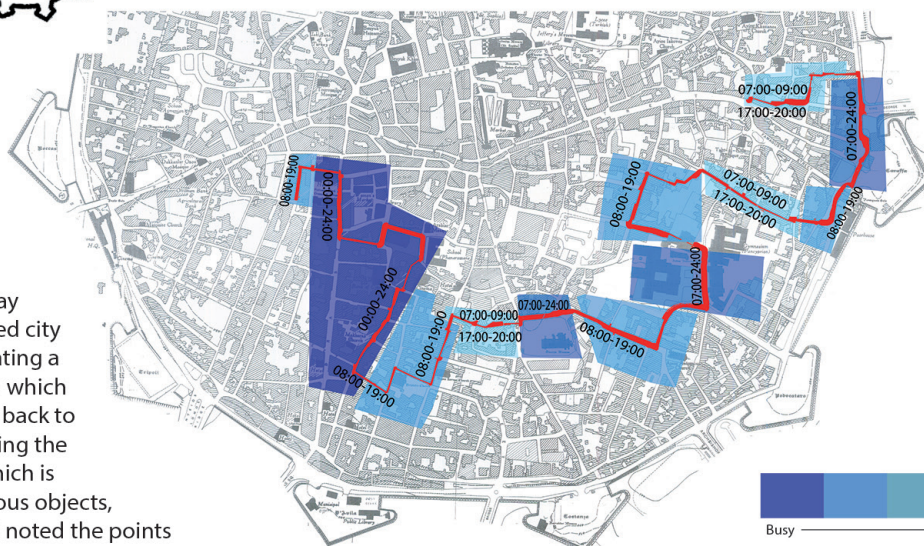
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COURSE

LAPHTIS PETROS, PAPADOPOULOU ANNA
POSTERKIS ALEXANDROS, TSAOUSIS NIKOLAS

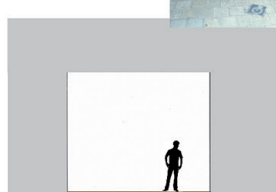
TUTORS

RE Finding our way through the walled city of Nicosia by creating a visible, clear path which will bring energy back to the city. By studying the existing path which is obscured by various objects, we observed and noted the points in which our path is less used and the time period which is used.



3. Old Aqueduct
7. Church of Stavros tou Missirikou
9. Archbishop's Palace Byzantine Museum
11. Ayios Antonios Church
12. Ayios Kassianos Church
14. Ayios Savvas Church
20. Castelletissa
22. Chrysaliniotissa Church
23. Chrysaliniotissa Craft Center
24. Chrysaliniotissa Garden
29. The Cyprus Folk Art Museum
30. Famagusta Gate
32. Hadigeorgakis Komesios Mansion
43. Pedestrian Routes Ledras-Onasagorou
44. Leventis Municipal Museum
48. Municipal Modern Art Center
49. Social and Cultural Center
50. Omeriye Rehabilitation Project
51. Omeriye Bathes
52. Omeriye Mosque St. Marie of the Augustinians
53. Paphos Gate
54. Phaneromeni Rehabilitation Project Area
55. Phaneromeni Square
56. Phaneromeni Library
57. Phaneromeni School
58. Phaneromeni Church
66. Pancyprian Gymnasium Severios Library
71. Tachinacl Chamber of Cyprus
72. St. John Cathedral
74. Axiothea Street Mansion
75. Archangel Michael Trypiotis

Sectional Sketches of the different conditions:



Passing through Stoa

Street with no pavement

Pedestrian street

Street with pavement on both sides

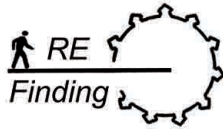
GROUP 8 : Neoptolemos Kyriakos, Georgiou Theodosios, Georgiadou Danae

Re-Finding

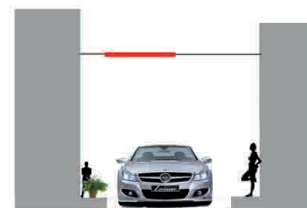
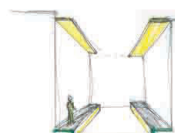
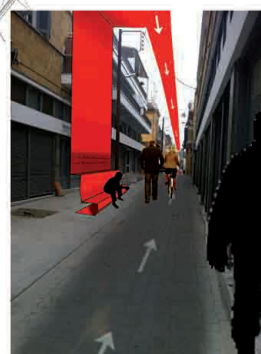
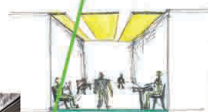
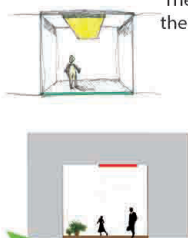
Proposal: The proposed path is formed by a red panel that is either on the ground (in commercial areas), or 3 to 4 metres high. Arrows are cut out from the panels and enable direct sunlight to project the arrows on the street. At various points on the path, the panel forms sitting areas or booths.

RE Finding
DESIGN PROPOSAL

2

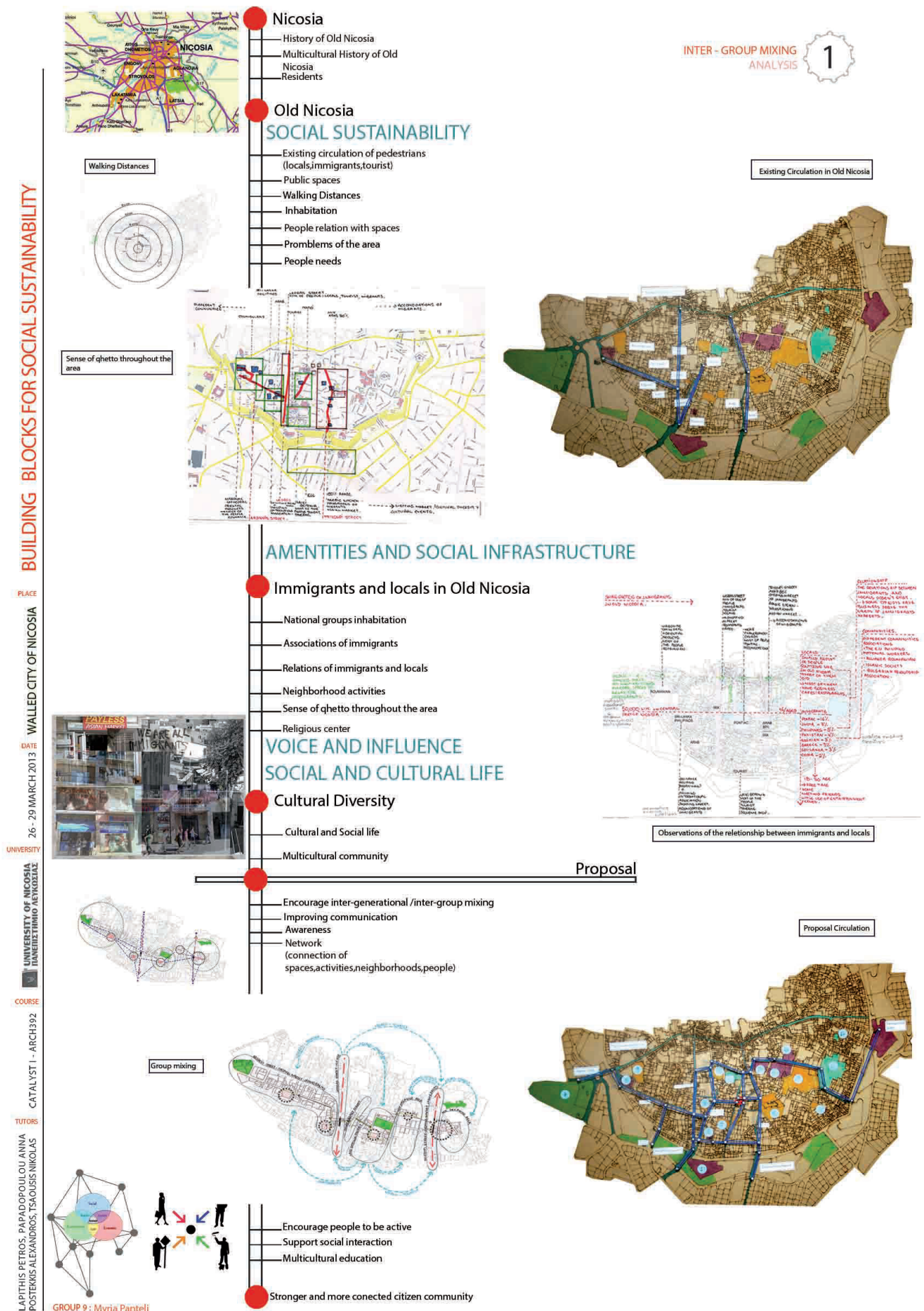


The path is reformed by a red panel that is either on the ground (in commercial areas) or 3 to 4 metres high. Arrows that are cut out from the panels are being projected on the street by the sunlight. On various points on the path the panel extrudes towards the ground and forms sitting areas or booths. To reach the path or in case you are lost in the walled city there are smaller panels ranging in colour from yellow to red. The closer to red the colour is, the closer to the path you are.



Inter-Group Mixing

Observation: Relationship between immigrants and locals.



Inter-Group Mixing

Proposal: Create a network for the different groups of people living or visiting old Nicosia centre that will serve their daily and leisure needs but also create opportunity for interaction. The aim is to encourage inter-generational/inter-group mixing and improve communication and awareness through a series of audio-visual recording portals that will be transmitted throughout the city.

Intention

Creating a network for the different groups of people living or visiting Old Nicosia Center that will serve their daily and leisure needs but also give them the opportunity for interaction and an experience between them.

INTER - GROUP MIXING
DESIGN PROPOSAL

2

Social media
Interactions among people in which they create, share, exchange and comment contents among themselves in virtual communities and networks

Create
A Digital Archive which hosts a series of stories / photos / experiences / memories fed by citizens to share and sustain local history.

Aim
- connect people by providing them a platform to voice their contribution, share their experiences and connect with others.
- allows to everyone the opportunity to speak out and be heard
- turn the passive citizens active in a way that is not forced or painful for them
- creates a happening that gets the general public in the public space
- encourage people to take part, interact and connect
- shared space showing culture and heritage
- promote community awareness and activism
- support cross generational exchange of stories from one generation to the other.

Booth Creation
Functions
Record : your story
Photo : take a picture
Video : create a video about your story or Upload with USB stick their stories, photos or videos

Museum
Functions
- Archiving all informations
- Exhibit
- Place for discussions
- Library
- Bookshop

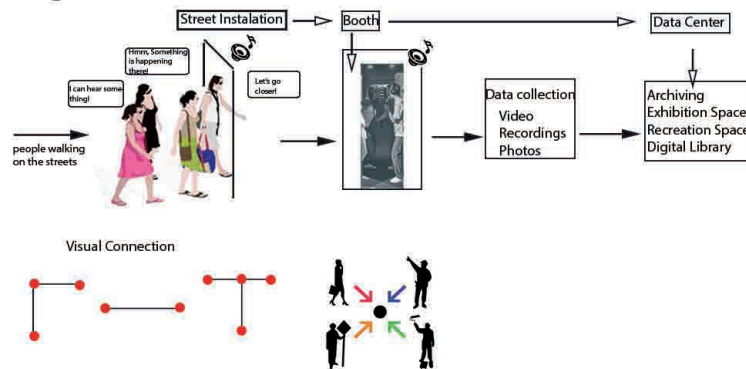
POSSIBLE RESULT
Connect people
Increase the desire of residents of Nicosia to stay and rediscover their City.
Residents will be able to experience the stories and learn
A multigenerational knowledge
Discover local heritage
Sharing stories and hearing other citizens is the best way to develop a true passion for the city which will result in more engaged citizens and stronger citizen community
Awareness of history of a place
A new process of the cultural diversity

What?

Why?

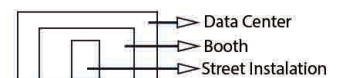
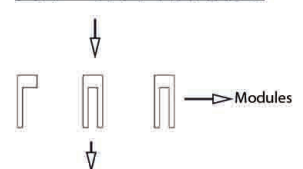
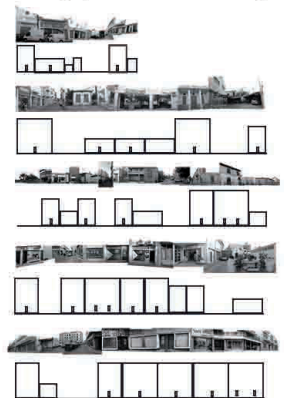
How?

Diagrammatic intention



Method I Use

Building layout of Old Nicosia Buildings



Where?



Street Instalation

Booth

Data Center

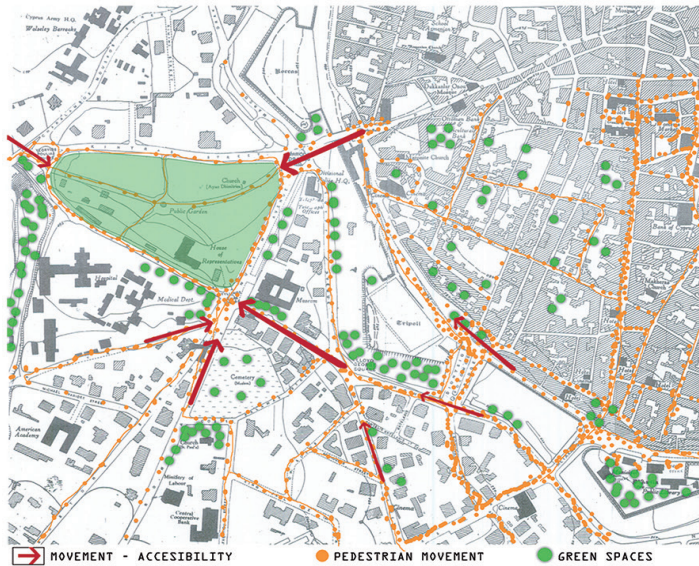
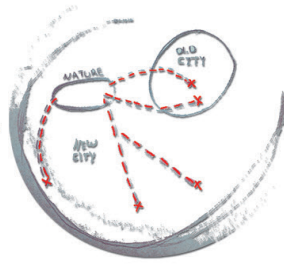


Back to Nature

Observation: Pedestrian accessibility to the municipal gardens is the biggest problem and is hindered by numerous buildings which require road access. Road crossings do not exist and side walks are in a very bad shape. During weekdays, a number of people use the site as a shortcut or to relax, while on Sunday's different cultures visit the site to mingle, socialise, cook, eat and sell items.

Synopsis

Site analysis target is to watch where and how people move in the old city and around our specific site that is fill by nature (Municipal garden). Secondary target is to find pedestrian flow and accessibility to the site. Car circulation in the city and around the municipal garden indicates a variety of data on movement and parking.



Problem to solve



Main Problems: Pedestrian accessibility to the site is the biggest problem and is created by the numerous government buildings needs of big road access. Road crossings do not exist and sidewalks are in very bad shape.



Weekdays Activities

resting walking socialize



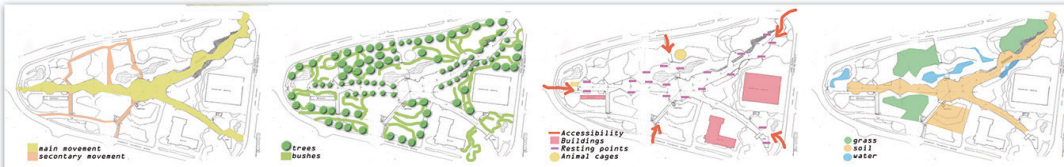
The particular site is enhanced with a variety of species of vegetation, water, whilst there is also depicted the great emphasis of soil. After having visited the site, numerous of times, there have been observed that during weekdays, a short number of people use the site basic as a shortcut, and some of them to just relax on resting areas. On Sundays people from different cultures, visit the site, as to mingle, socialize, cook, have picnics, sell items, and any the greenery, along site with the opportunity of establishing new encounters. The multicultural gathering encircles people having origins from Sri lanka, Syrian, and Pakistan.



Sunday's Activities

Resting eating cooking selling walking socializing

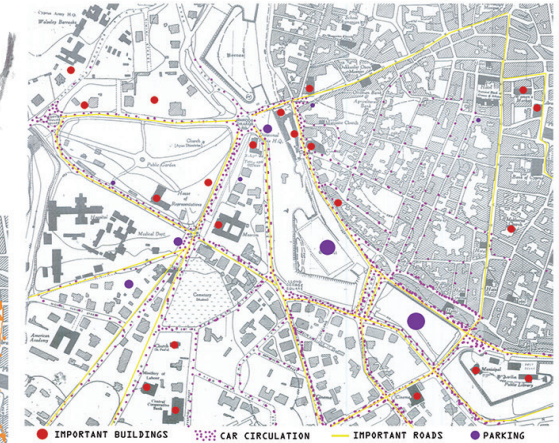
Municipal garden diagrams



GROUP 10 : Panagiotis Hadhiphilippou, Mario Theodorou

BACK TO NATURE ANALYSIS

1



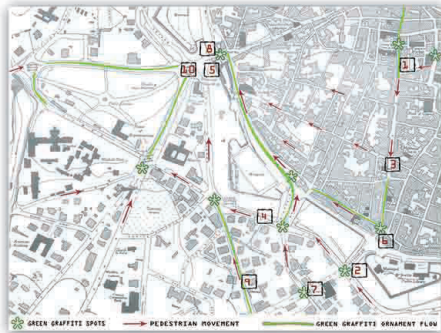
SITE Timeline



Back to Nature

Proposal: We propose a selection of old and new city spots that introduce and direct locals, immigrants and tourists to the municipal garden. This is accomplished via 'Green Graffiti'.

Photo Ledger



Back to Nature 2

Design Proposal

The idea

From our analysis we conclude to a selection of old and new city spots that help us introduce to locals, immigrants and tourists our proposal. Via an existing green technology, 'Green Graffiti' we design symbols and drawings on streets, sidewalks, walls and buildings that are related to our specific site (Municipal Park), describing what is to follow. Spots of interests are garnished with designs that trigger peoples' curiosity, followed by ornament paths to our site. We make the connection between city and nature.



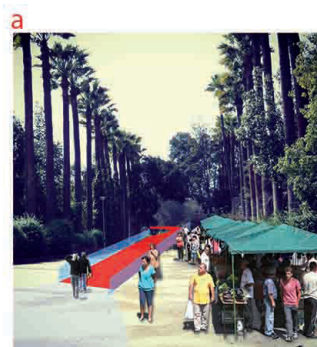
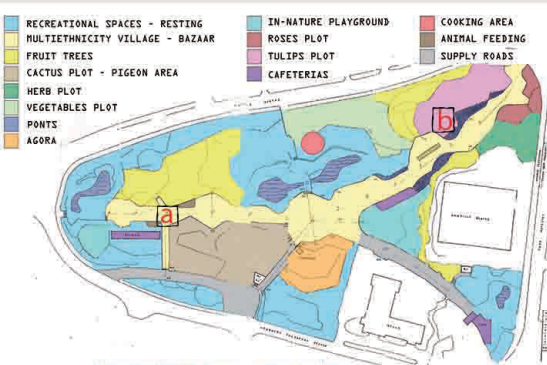
Proposal- Accessibility

Arriving at the park, we solve several pedestrian accessibility problems, by creating a bridging system that connects the old city with the park. The park is surrounded by green graffiti to intense the feeling of getting there.



Energizing Nature

We propose a restoration of the existing municipal park through our analysis of peoples' needs in the city. Better recreational spaces and resting spots in a natural environment. In-nature playgrounds for minors, cooking area, substitution of artificial fountains with more ponds, with tap water fish life. A "multi-ethnicity village" area is created for 1 or 2 week events, introducing foreign cultures. Bazaar will also be held in various spaces of this area. Cafeterias are erected and free range animals like rabbits, peacocks and a variety of non-flying birds are imported in the park. Herb, cactus, vegetable, tulip, rose plots are created with a grow-it-yourself learning opportunities. All the derivatives will be used by people visiting the park. Through the peoples' need of being heard for social, political, economic reasons, an 'Agora' emerges for citizen gathering, exposing and recording problems and ideas. Accountable individuals on daily basis will pass the peoples' voice in the parliament.



GROUP 10 : Panagiotis Hadhiphilippou, Mario Theodorou

Acknowledgements
Preface
Brief Overview of Cyprus

Architectural Design Projects

Art and the Community: Transforming a Declining Area
The Architecture of Re-Unification: The Case of Nicosia
Bridging Diverse Cultures within the Abandoned Buffer Zone of Nicosia
Incremental Revitalisation: Sopaz Abandoned Industrial Building
Adaptive Reuse: Industrial Heritage of Carnayo
Adaptive Reuse: Verengaria Hotel, Prodromos Village
Senior Living: Multigenerational Cohabitation Care Development
Perception of Space Through Senses: Multi-Sensory Living
Architecture and ecology: Towards Symbiosis at Alikí Salt Lake

Building Blocks for Social Sustainability in Nicosia

Walled City of Nicosia
Move to the End
Safe Art
Live Streaming-Connecting Cultures
In-Fix
Multi-One Food Network
Prosperity of the Abandoned
Playgrounds Developed Through Meanwhile Spaces
Re-Finding
Inter-Group Mixing
Back to Nature

Agios Mamas Refugee Estates in Nicosia

Multifunctional Temporality
Safe Visibility
Linking Through Appropriation
Red Path
Interaction-Installation-Movable Platform
Enlightenment
Nicosia Ledra Palace Crossing
Green Design for Diversity
Wide Open Spaces
Feel The Moat

Participants
Editors

Agios Mamas Refugee Estates in Nicosia

Building Blocks for Social Sustainability

The Refugee Estates of Agios Mamas in Nicosia is a planned neighbourhood built after the 1974 invasion to accommodate refugees who required immediate housing. As such, the area is rich in historical and cultural layers. One of the most prominent spatial features is a system of cul-de-sacs and temporary structures. Consequently, the greatest challenge of negotiating the site is achieving social sustainability by overcoming issues of spatial isolation.

Projects:

1. Multifunctional Temporality by Adamou Georgia, Apserou Ourania
2. Safe Visibility by Kouloubri Christina, Paraskevaïdi Marietta
3. Linking through appropriation by Vasquez Hadjilyra Penelope, Chrysanthou Stavros
4. Red path by Parpi Loukia, Andreou Thalia, Hadjipetri Skevi
5. Interaction-Installation-Movable platform by Elena Athanasiou, Cleopatra Ioannou, Argyridou Marilena
6. Enlightenment by Michalis Peppas, Balabanides Anastasis

Multifunctional Temporality

Observation: Dead ends/green areas create a small community for neighbouring houses. Poor temporal structures at dead ends are usually used as car park shelters, storage or working spaces. The green areas are left abandoned instead of being productively used. There is an absence of local young couples who prefer to move to other areas.



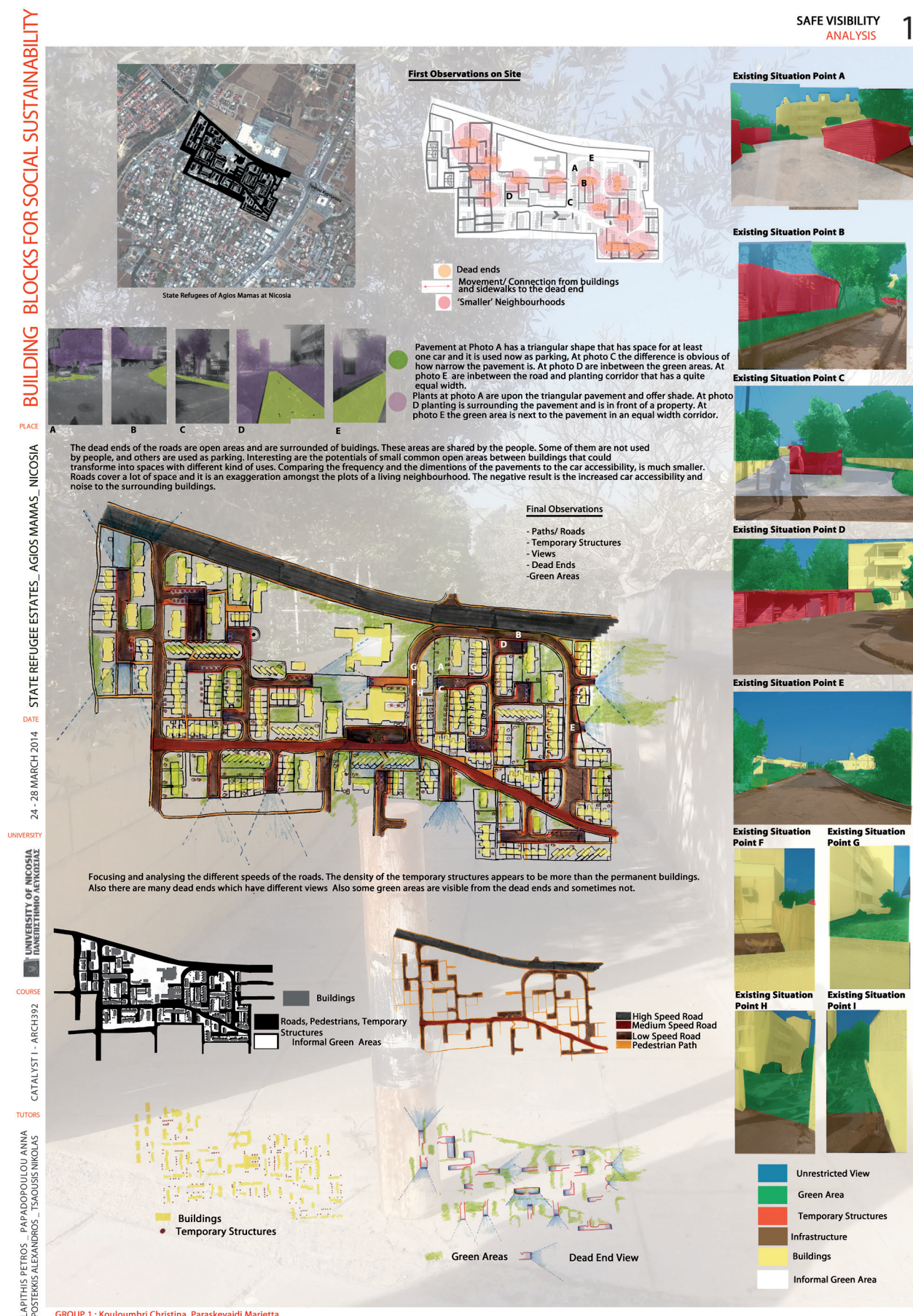
Multifunctional Temporality

Proposal: By focusing on dead ends and green areas of the site the proposal suggests: A multifunctional space of interaction where inhabitants of the community will gain a sense of ownership, productivity, socialising and relaxation. The intervention will work as a place to grow, to play, to sit, interact and relax.



Safe Visibility

Observation: We analysed the different speeds of road traffic. Furthermore, we focused on the density of temporary structures that appears to be more than permanent buildings. Some of the temporary structures are used by residents as parking or storage. There are also numerous dead ends which can have different viewpoints to informal green areas and sometimes not.

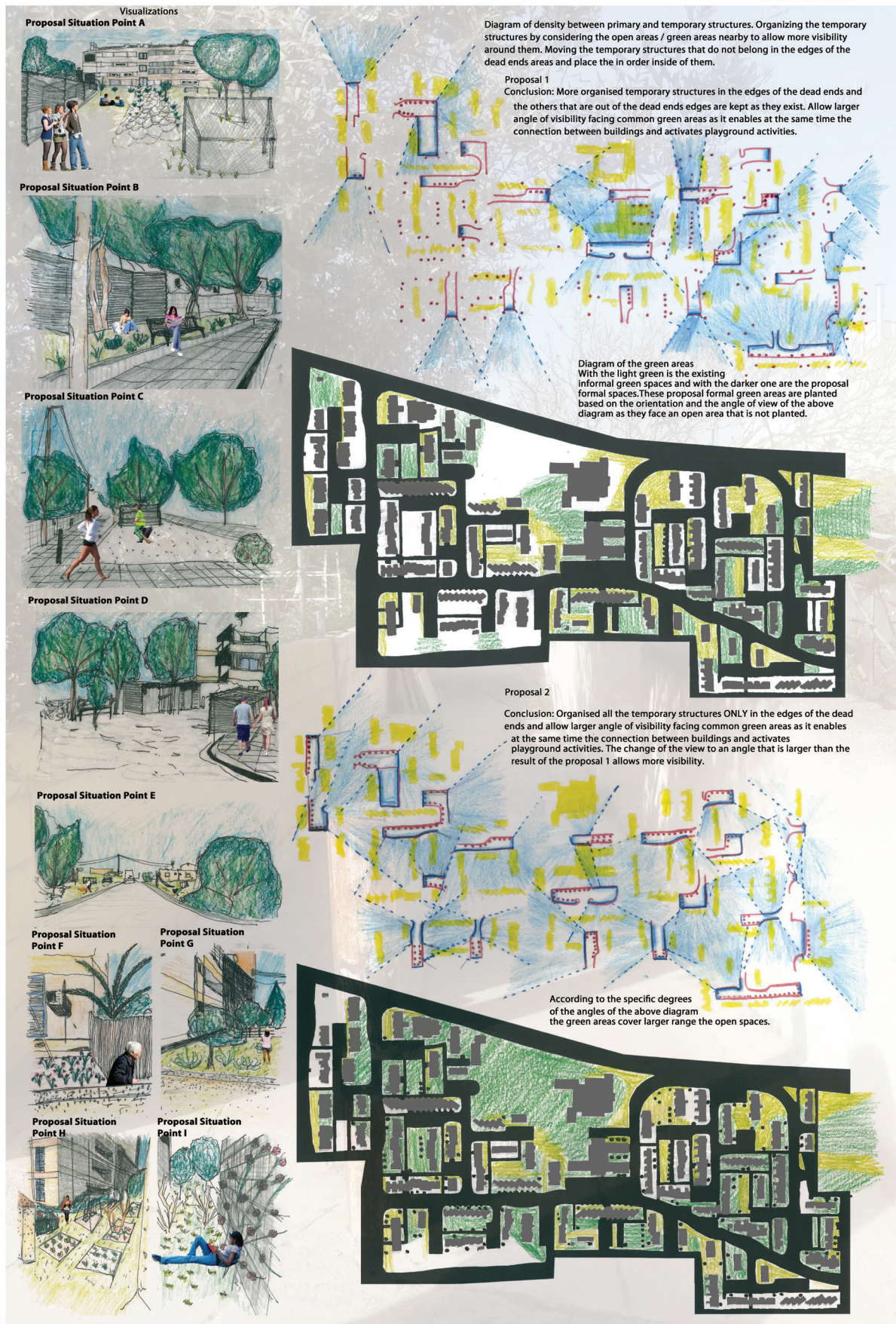


Safe Visibility

Proposal: We propose a change of the density existent between permanent and the temporary structures by reorganising temporary structures, considering the open areas / green areas nearby in order to allow unrestricted visibility around them.

SAFE VISIBILITY
DESIGN PROPOSAL

2



Linking Through Appropriation

Observation: Although the site is located adjacent to a main road and cycling path, the road serves the community, without allowing it to become a destination. The community includes a dysfunctional central core, which divides the area into two parts. There is a large degree of appropriation where residents extend their activities to the otherwise inert open spaces and dead ends.

BUILDING BLOCKS FOR SOCIAL SUSTAINABILITY

PLACE

STATE REFUGEE ESTATES, AGIOS MAMAS, NICOSIA

DATE

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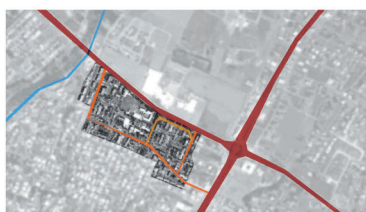
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COURSE

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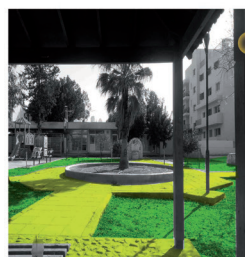
TUTORS

LADITHIS PETROS, PAPADOPOULOU ANNA
POSTERKIS ALEXANDROS, TSAOUSIS NIKOLAS



The site under investigation is framed by the Spyrou Kyprianou, Archiepiskopou Makariou III Avenues and the Pedieos Cycling Path that links Lakatamia to the centre of Nicosia.

Spyrou Kyprianou
Archiepiskopou Makariou III
Pedieos Cycling Path
Ayiou Mamantos Road



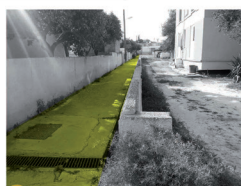
THE CORE

The core acts as a unity [division] axis of the eastern and the western parts of the community.

Core:

PRIMARY SCHOOL
MIXED-USE SEMI-ABANDONED BUILDING
2 x coffee shop
2 x hair salons
1 x local grocery shop
PARK [PLAYGROUND]

Community Division by Central Core



THE MICROCOMMUNITIES

The community is subdivided in micro-communities.

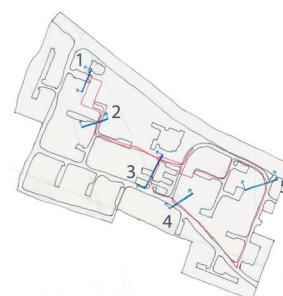
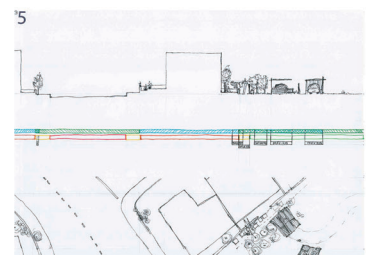
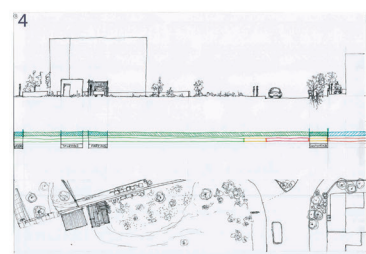
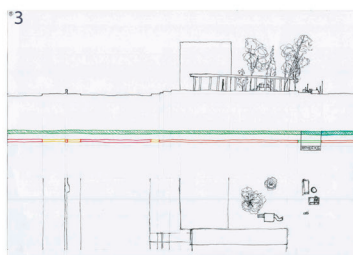
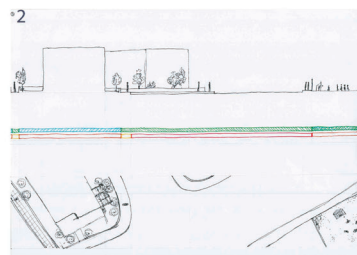
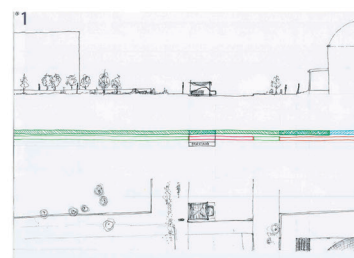
Microcommunities:

OPEN SPACE
DEAD END
IN-BETWEEN WALKWAYS



Community Subdivisions

ELEMENTS OF APPROPRIATION

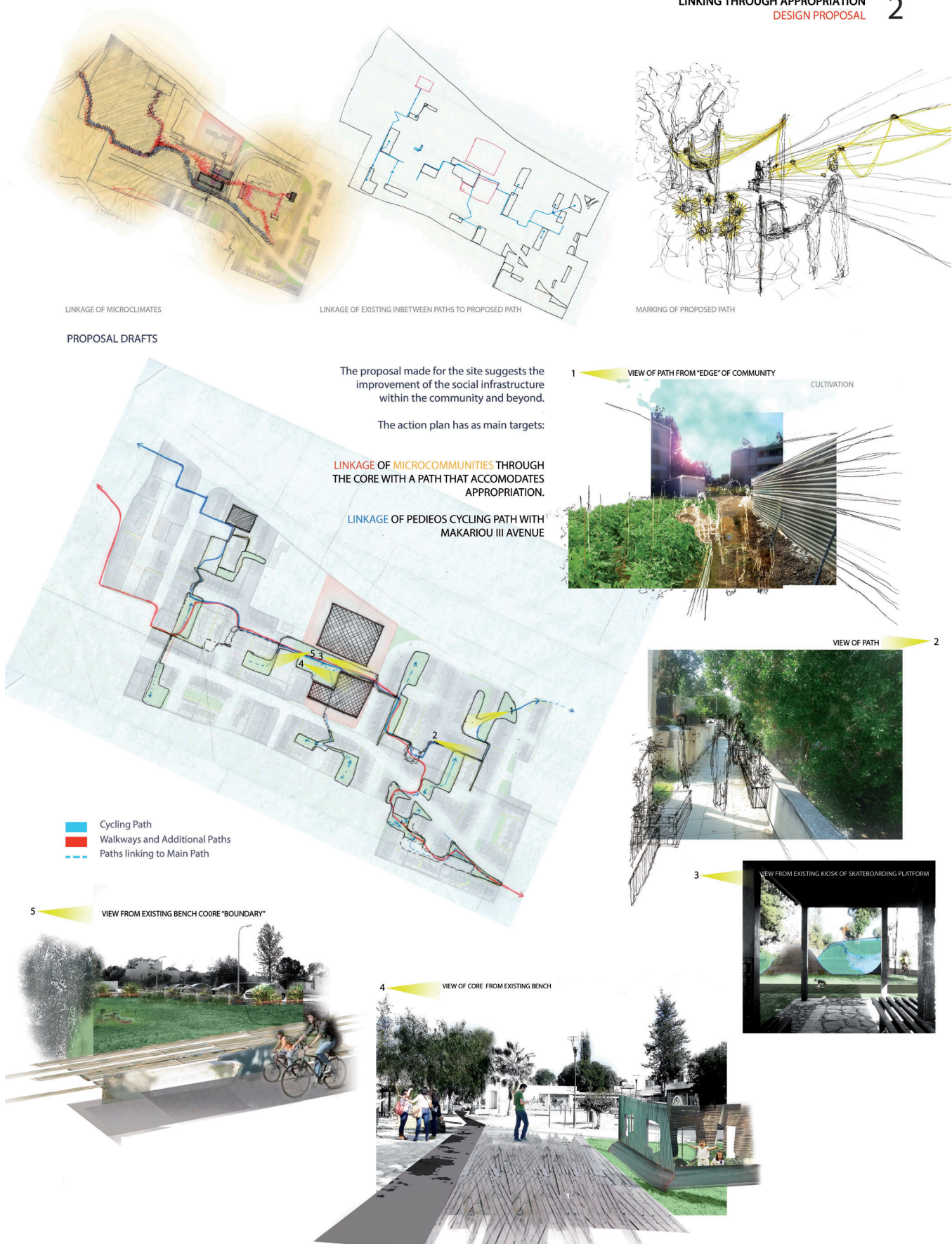


GROUP 1: Penelope Vasquez Hadjilyra
Stavros Chrysanthou

Linking Through Appropriation

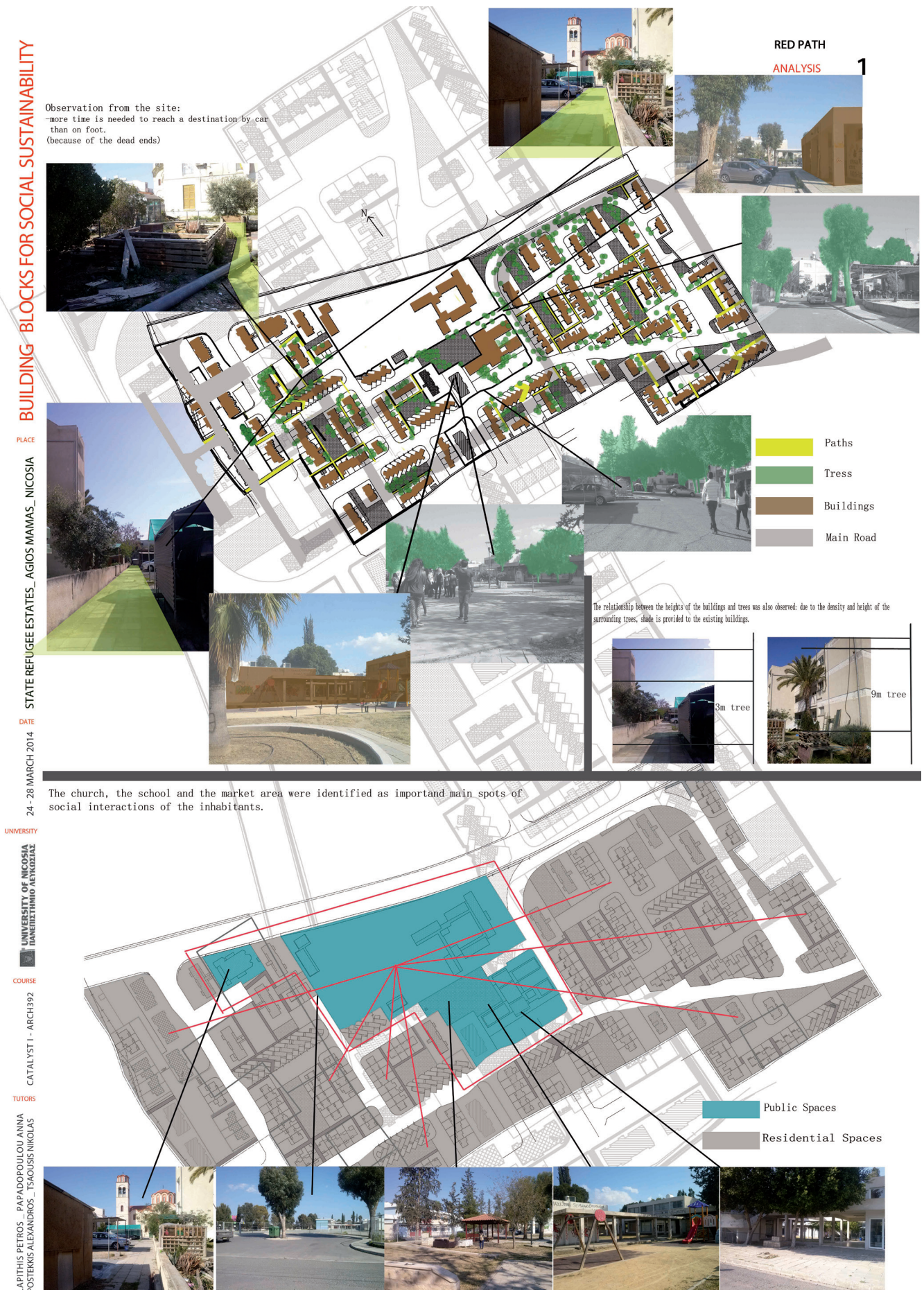
Proposal: A path linking the two “parts” of the community to attract residents meeting each other and socialise. Another path joins the first one to the main road and the cycling path in order to attract visitors that would otherwise bypass the community. Proposed activities are introduced along the paths as point interventions.

LINKING THROUGH APPROPRIATION DESIGN PROPOSAL 2



Red Path

Observation: Because of the dead ends more time is needed to reach a destination by car than on foot. The church, the school and the market area were identified as important spots of social interaction of inhabitants.



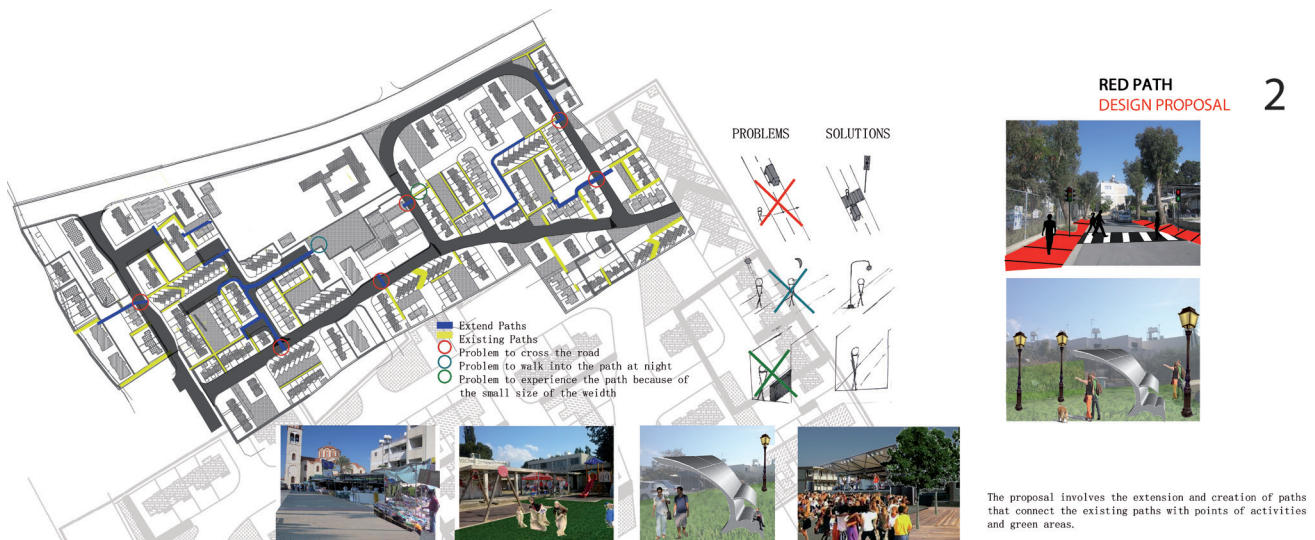
GROUP 4 : Thalia Andreou Loukia Parpi Skevi Hadjipetri

Red Path

Proposal: Extension and creation of paths that connect the existing paths with points of activities and green areas. A flexible modular box is introduced, that can be rearranged according to use. Through the organisation of elements of the proposed red module, inhabitants are led to experience the paths and main spaces through planting, exercising and sitting in the shade.

RED PATH
DESIGN PROPOSAL

2



PROPOSAL: new "magnet"
In order to achieve this, a flexible modular box is introduced, that can be rearranged according to the use.



Through the organisation of elements of the proposed red module, the inhabitants are led to experience the paths and main spaces through planting, exercising, sitting under the shade and shelf - planting.



Interaction-Installation-Movable Platform

Observation: Lack of interaction and social isolation are the main observations within this community. There is a limited interaction between people of different ages in this community and they need spaces to socialise.

INT – ARCH : INSTALLATION – INTERACTION – MOVABLE PLATFORM

BUILDING BLOCKS FOR SOCIAL SUSTAINABILITY

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POSTEROS ALEXANDROS - TSAOUSIS NIKOLAS

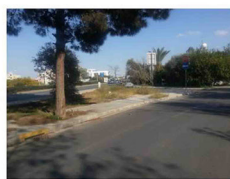
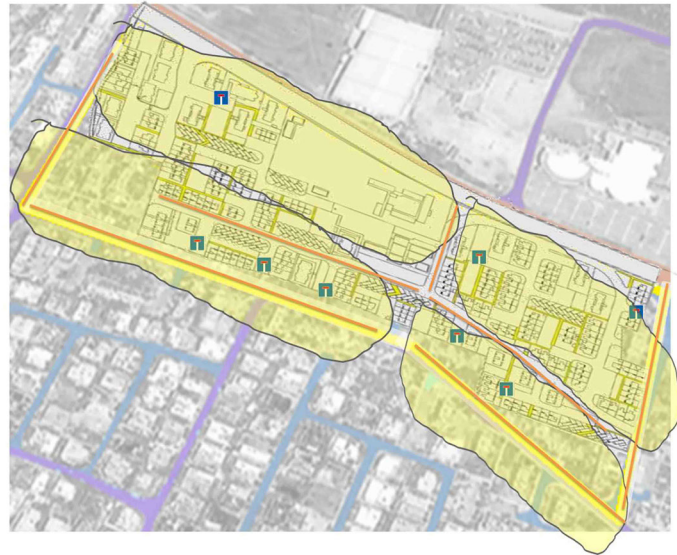


AGIOS MAMAS REFUGEE ESTATE NICOSIA

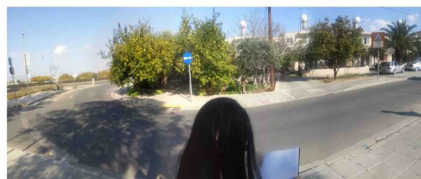


OBSERVATIONS

-  MAIN ROADS + HIGHWAY
-  PHYSICAL BOUNDARY BETWEEN THE COMMUNITY AND THE AREA AROUND
-  DEAD ENDS
-  INFORMAL REGIONS



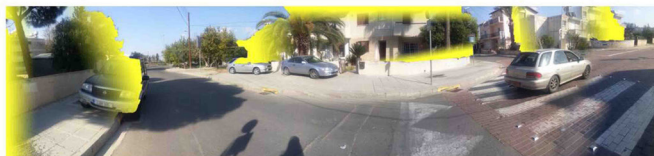
• HIGHWAY-MAIN ROAD



• BIG ROADS ACT AS PHYSICAL BOUNDARIES



• DEAD ENDS



• INFORMAL REGIONS



• INFORMAL REGIONS

OBSERVATION

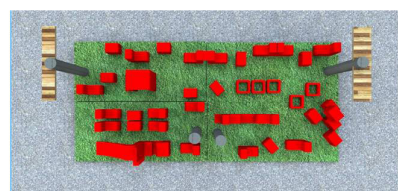
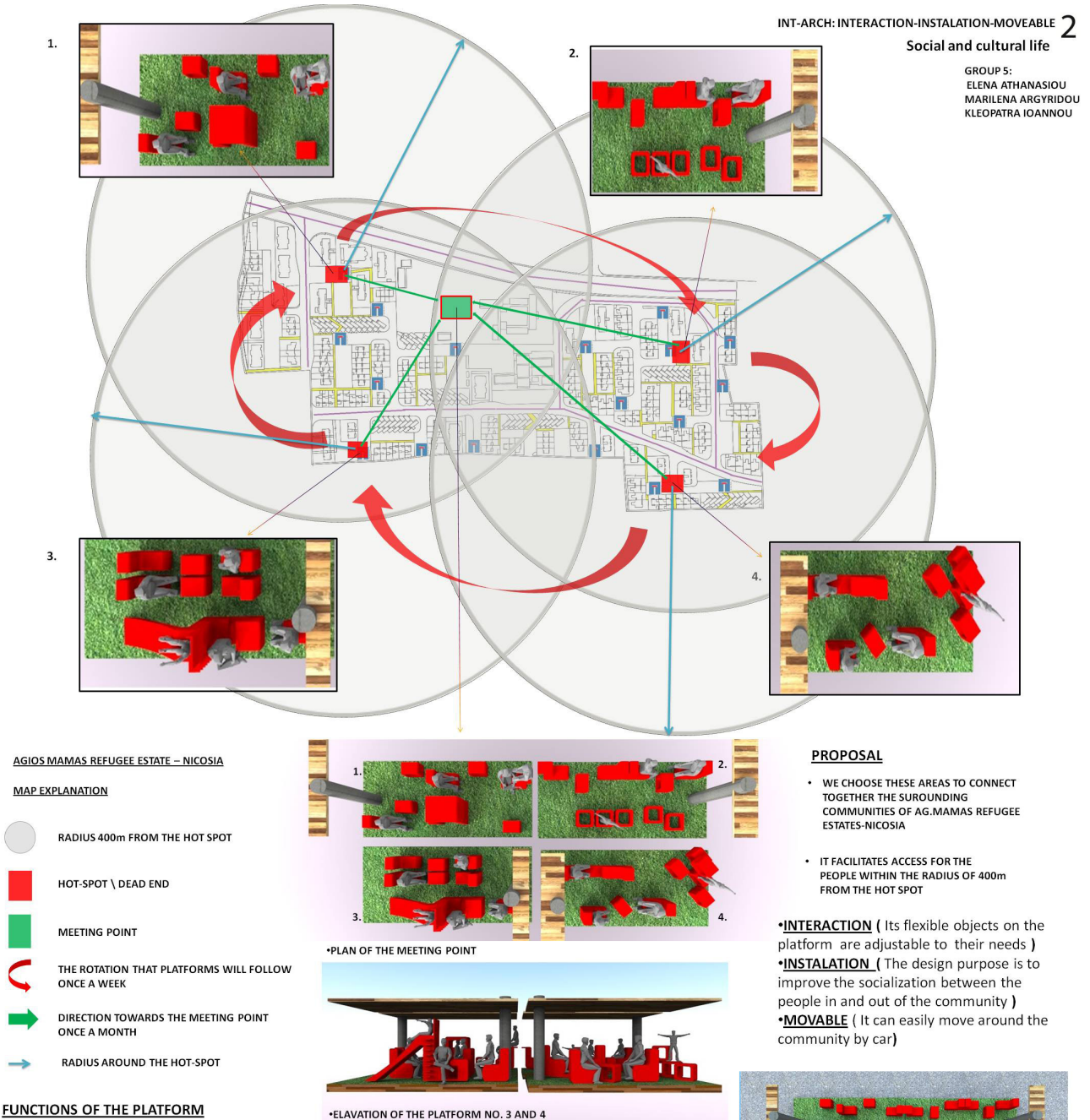
LACK OF INTERACTION (there is limited interaction between people of different ages in this community) they need a socializing space
SOCIAL ISOLATION is pronounced

ELENA ATHANASIOU - MARILENA ARGYRIDOU - CLEOPATRA IOANNOU

GROUP

Interaction-Installation-Movable Platform

Proposal: A movable installation (the design purpose is to aims at improving the socialisation between people in and out of the community) has been created in order to provide interaction (its flexible objects on the platform are adjustable according to their needs). It facilitates access for people within the radius of 400m from the hot spot.



•WHEN THE FOUR PLATFORMS COME TOGETHER THEY CREATE A LARGER THEMATIC PLACE OF INTERACTION AND RECREATION.

Enlightenment

Observation: Researching and observing the area and afterspeaking with locals we have spotted a major problem with regards to criminality and the absence of lighting in many areas of the site. This is evident especially at dead ends, empty plots and abandoned buildings are identified care habitats of criminality.

BUILDING BLOCKS FOR SOCIAL SUSTAINABILITY

PLACE

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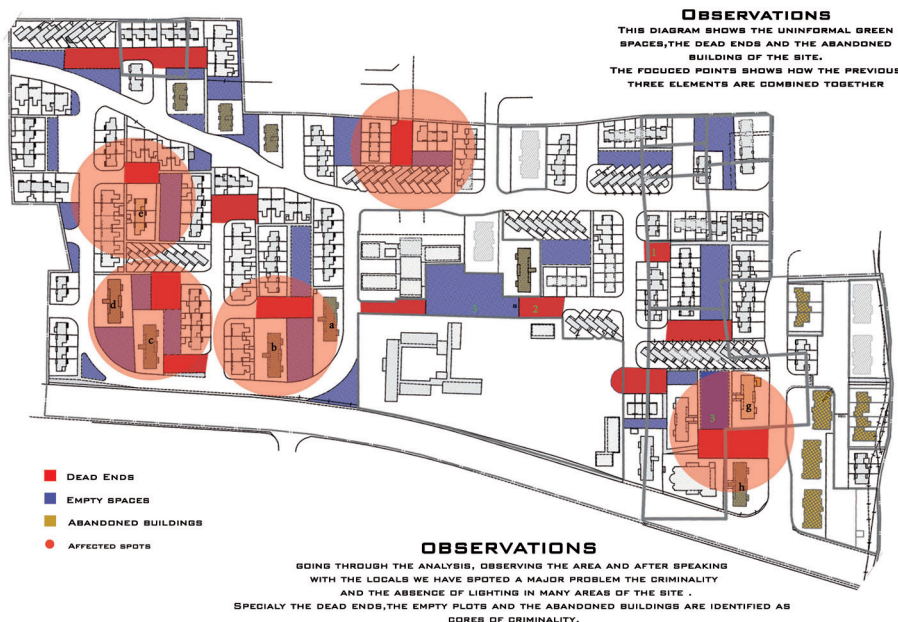
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POSTERKIS ALEXANDROS_ TSAIOUS NIKOLAS



ABANDONED BUILDINGS



THE ABSENCE OF PROPER LIGHTING IS PROBLEMATIC FOR THE AREA AS IT ATTRACTS ICRIMINALITY

AREA WITH LOW LIGHTING



At night



MENTAL ENLIGHTENMENT ANALYSIS

1

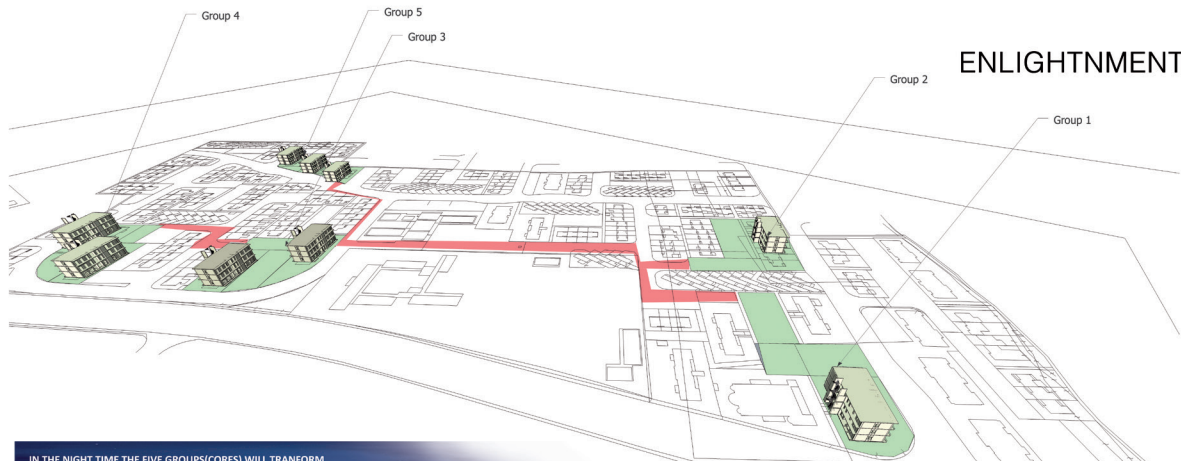


BASED ON WHAT WE LEARNED FROM LOCAL PEOPLE THE AREA SUFFERING FROM CRIMINAL ACTION. THIEVES, TRASH,



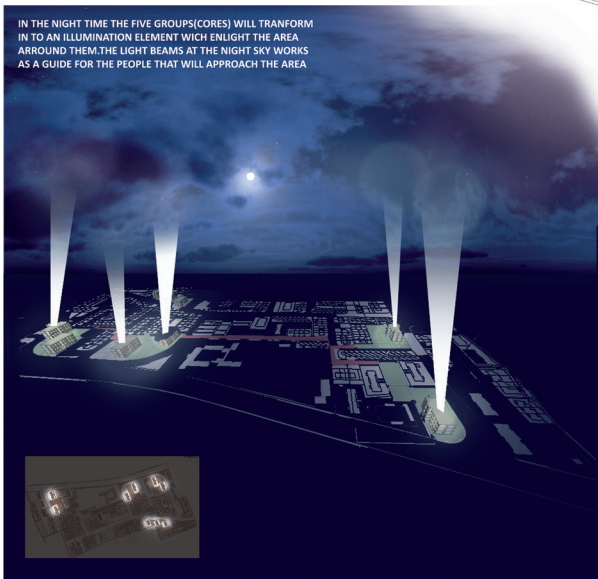
Enlightment

Proposal: Dead ends, green spaces and abandoned buildings become areas that will enlighten the area both metaphorically and literally. Daytime the areas become impromptu cultural centres that are less formal and community oriented while night time, the abandoned buildings become a source of light for the whole surrounding area and also a place where young artists meet.



ENLIGHTNMENT

IN THE NIGHT TIME THE FIVE GROUPS(CORES) WILL TRANSFORM IN TO AN ILLUMINATION ELEMENT WHICH ENLIGHTEN THE AREA AROUND THEM. THE LIGHT BEAMS AT THE NIGHT SKY WORKS AS A GUIDE FOR THE PEOPLE THAT WILL APPROACH THE AREA



THE PROPOSAL

FOLLOWING THE ANALYSIS OF THE SITE AND THE IDENTIFICATION OF THE PROBLIMATIQUE AREAS THE PROPOSAL IS BASED ON GROUPING CERTAIN PROBLIMATIQUE AREAS AND TRANSFORM THEM IN ORDER TO SERVE THE PEOPLES NEEDS. THE DEAD ENDS, THE UNIFORM GREEN SPACES AND THE ABANDONED BUILDINGS AS A GROUP BECOMING THE AREAS THAT WILL ENLIGHTEN THE AREA AROUND THEM METAFORICALLY AND LITERALLY. THE FIVE GROUPS(CORES) BECOMING IMPROMPTU CULTURAL CENTERS-LESS FORMAL AND COMMUNITY ORIENTATED IN THE DAY TIME. IN THE NIGHT TIME THE PREVIOUS ABANDEND BUILDINGS AND NOW SPONTANEOUS ART GALERIES BECOMING A SOURCE OF LIGHT FOR THE WHOLE SURROUNDING AREA AND ALSO A PLACE THAT YOUNG ARTIS AND COMMON PEOPLE CAN MEET EACH OTHER AND ENTERTAIN THEM SELFS AT THE CASUAL BARS OF THE RESPECTIVE CULTURAL CENTERS .

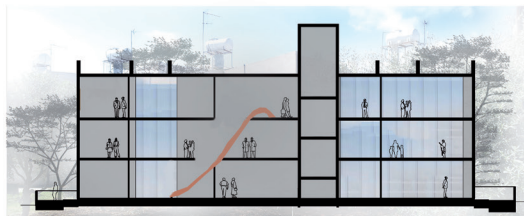
NIGHT TIME



DAY TIME



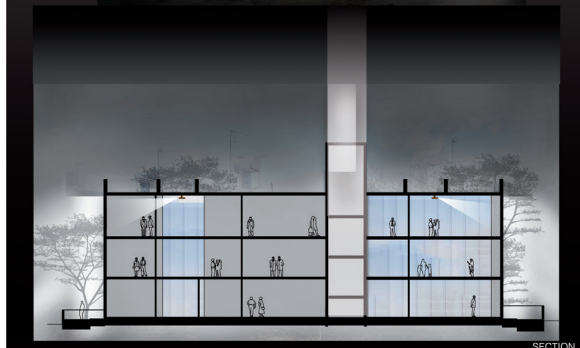
PROJECTING ON THE FACADES OF THE BUILDING THE HISTORY AND THE DEVELOPMENT OF THE AREA



SECTION



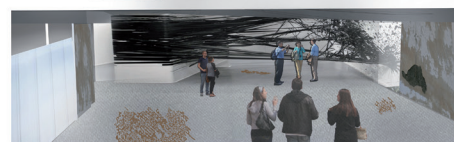
YOUNG ARTISTS ACTIVITIES



SECTION



THE BUILDING BECOMES A CASUAL ART GALLERY



GROUP 6: BALABANIDES ANASTASIS, PEPPAS MICHAEL

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Green Design for Diversity
Wide Open Spaces
Feel The Moat

Participants
Editors

Nicosia Ledra Palace Crossing

Building Blocks for Social Sustainability

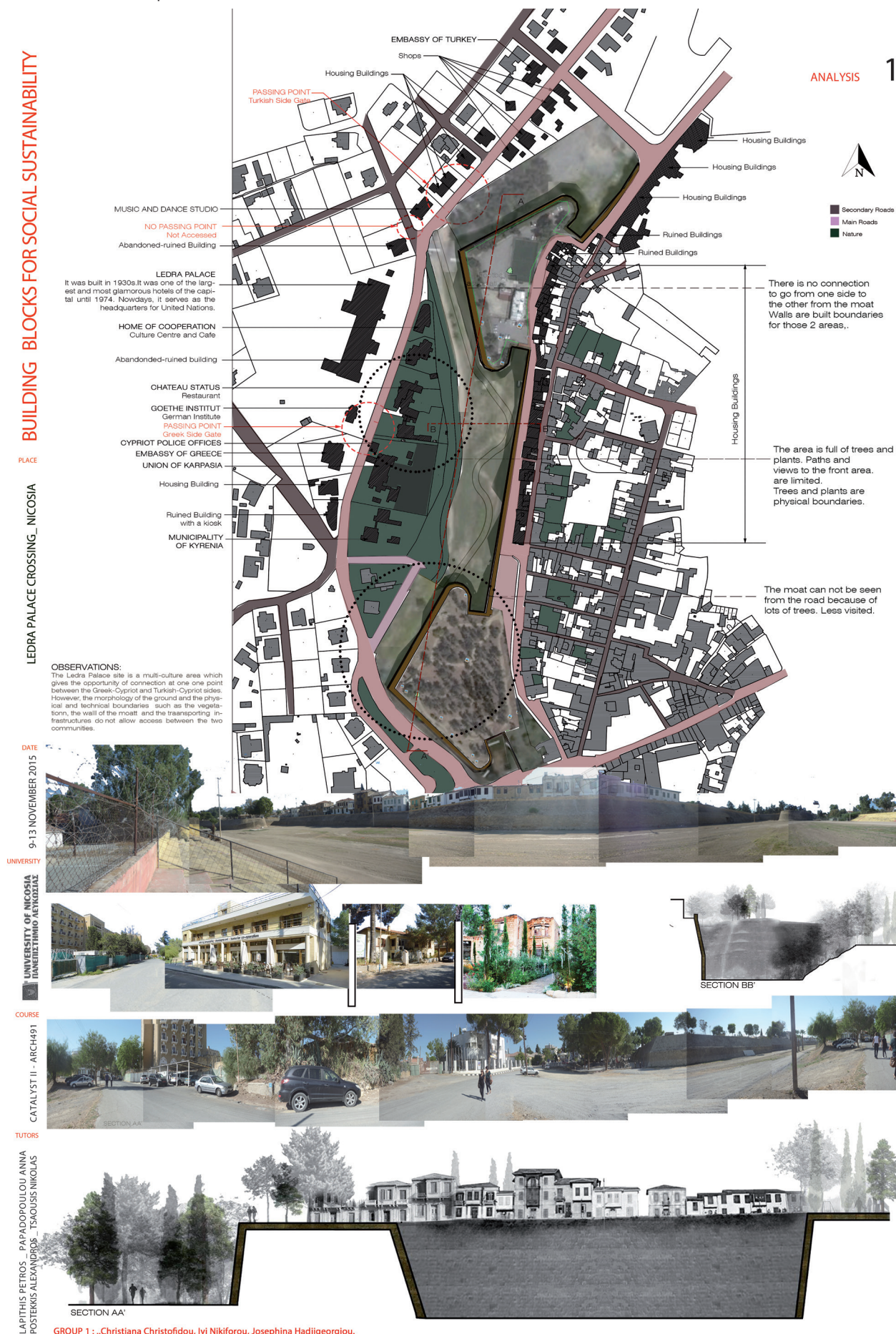
The Ledra Palace Crossing is situated just outside the western top of the Venetian Walls of Nicosia. The name of the area was provided by a military checkpoint separating Nicosia's militarised and demilitarised jurisdictions. Ledra Palace, the building immediately adjacent to the checkpoint, was formerly a landmark hotel of the city, and currently provides administrative and accommodation facilities for the United Nations (UN) forces stationed in Cyprus. The rich tapestry of the area's past extends along the approximate north-south axis provided by the Wall and the Moat, which act as a spine that connects civil buildings such as the District and Supreme Courts in the south, Ledra Palace in the north, impressive sandstone colonial buildings on the west and a more humble and dense residential fabric on the east. Conditions of spatial and social isolation occur as a result of the different jurisdictions, the site's elevation challenges and the area's active historicity.

Projects:

1. Green Design for Diversity by Christiana Christofidou, Ivi Nikiforidou, Josephina Hadjigeorgiou
2. Wide Open Spaces by Louis Agamemnonos, Andreas Chrysochos, Anastasia Alferova
3. Feel the Moat by Rafaela Neokleous, Rafaella Psaroudes, Georgia Stylianou

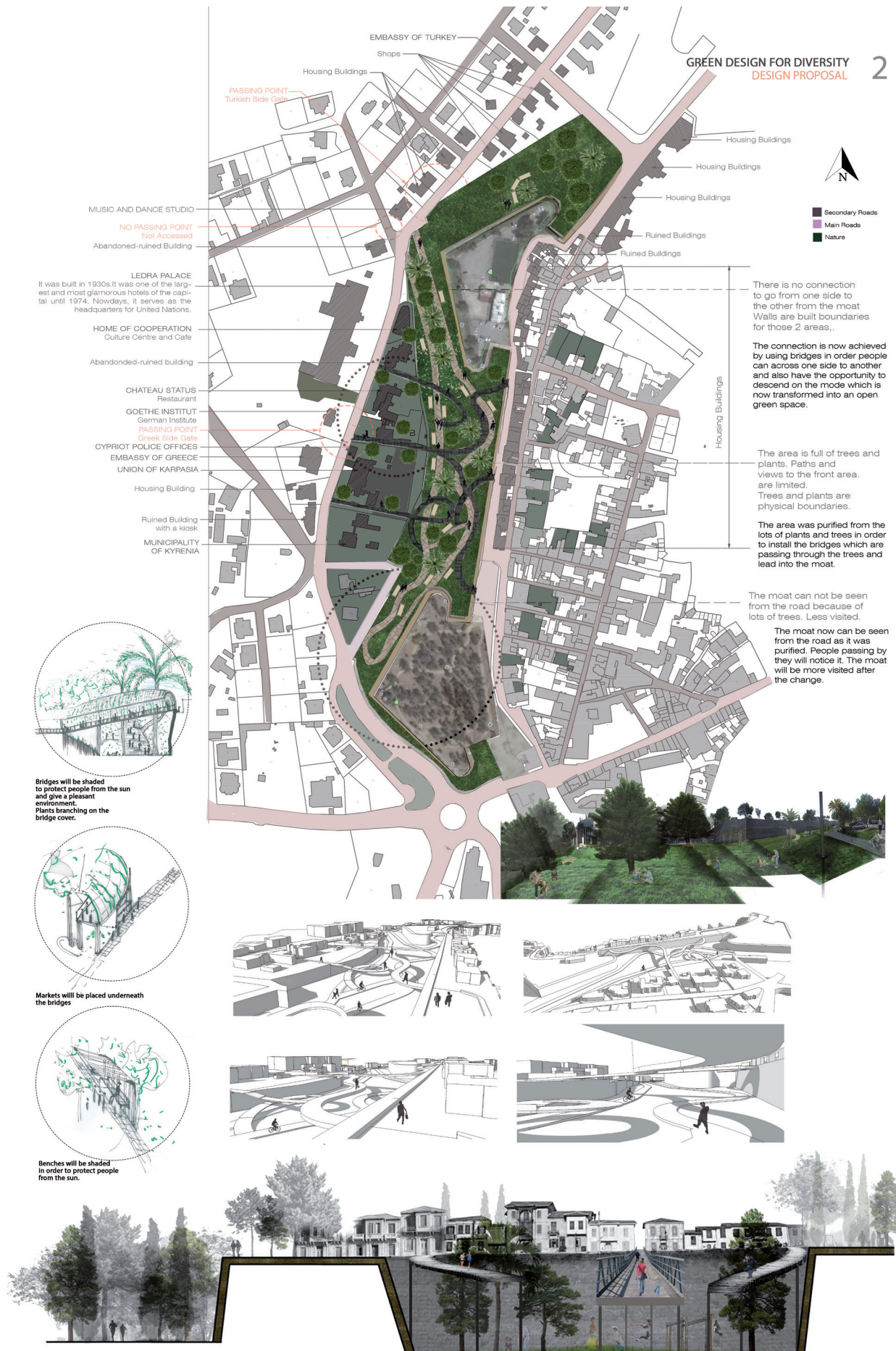
Green Design for Diversity

Observation: The Ledra Palace site is a multi-cultural area which gives an opportunity of connection between the Greek-Cypriot and Turkish-Cypriot communities. However, the morphology of the ground and the physical and technical boundaries such as the vegetation, the wall of the moat as well as the transport infrastructure do not allow access between the two communities.



Green Design for Diversity

Proposal: The connection is now achieved by using bridges in order to enable people to across from one side to another as well as the opportunity to descend to the moat which is now transformed into an open green area.



Wide Open Spaces

Observation: Observations of abandoned and inhabited space as well as its different uses. There is a contrast in density of vegetation and porosity of the urban fabric.

BUILDING BLOCKS FOR SOCIAL SUSTAINABILITY

WIDE OPEN SPACES
ANALYSIS

1



PLACE
LEDRA PALACE CROSSING, NICOSIA

OBSERVATIONS OF ABANDONED
AND INHABITED SPACE AND
ALSO THE DIFFERENT USES

CONTRAST IN DENSITY OF
VEGETATION AND POROSITY OF
URBAN FABRIC

URBAN LANDSCAPE

SHOWING DIFFERENT CONDITIONS THROUGH SECTIONS

B-B'

A-A'

C-C'

E-E'

F-F'

DATE
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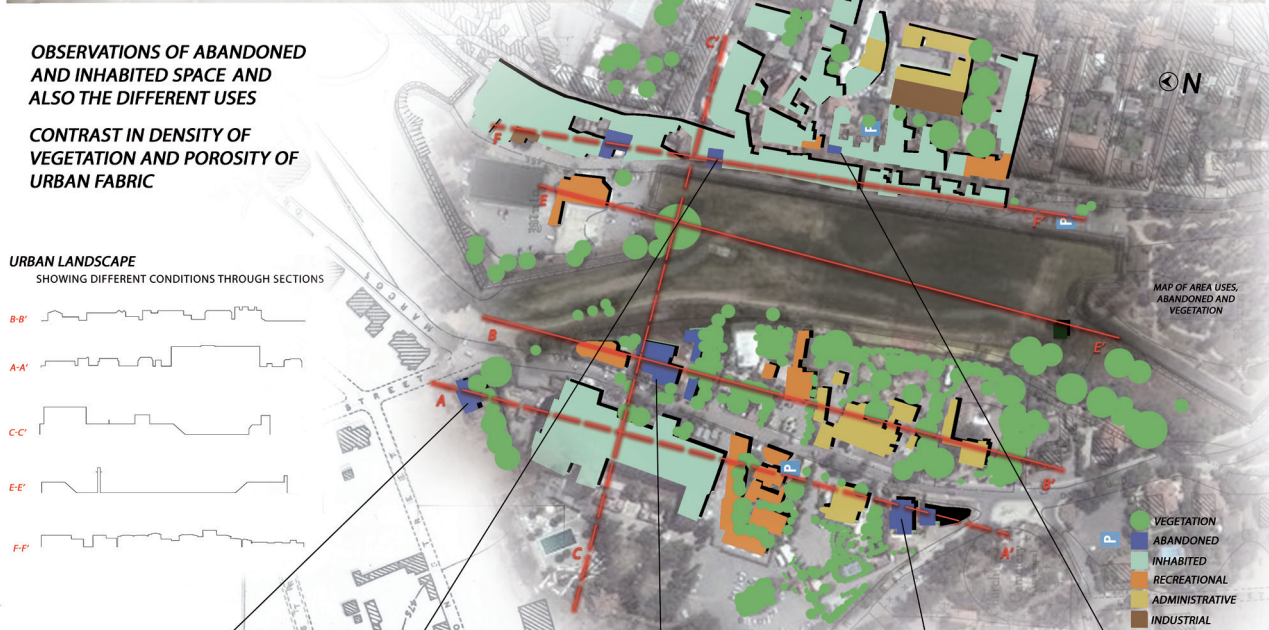
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BANKINIZIMIO AETHEZIMIZ

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CATALYST II - ARCH491

TUTORS

LAPHTIS PETROS, PAPADOPOULOU ANNA,
POSTERKIS ALEXANDROS, TSAIOUSS NIKOLAS

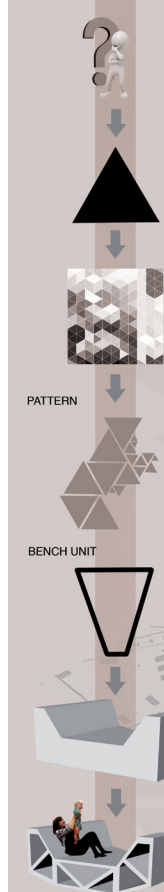


GROUP 2 : LOUIS AGAMENOMOS, ANDREAS CHRYSOCHOS, ANASTASIA ALFEROVA

Wide Open Spaces

Proposal: The proposal is based on the observations of contrast that exist within the urban fabric. It is an experiential path that starts from two different locations, those being the Home of Cooperation and the Arabahmet Mosque, since these are both important community landmarks. The propose of the path is to enhance social interaction within the site while having a flexible pattern.

WIDE OPEN SPACE STRUCTURE UNITS CONCEPT

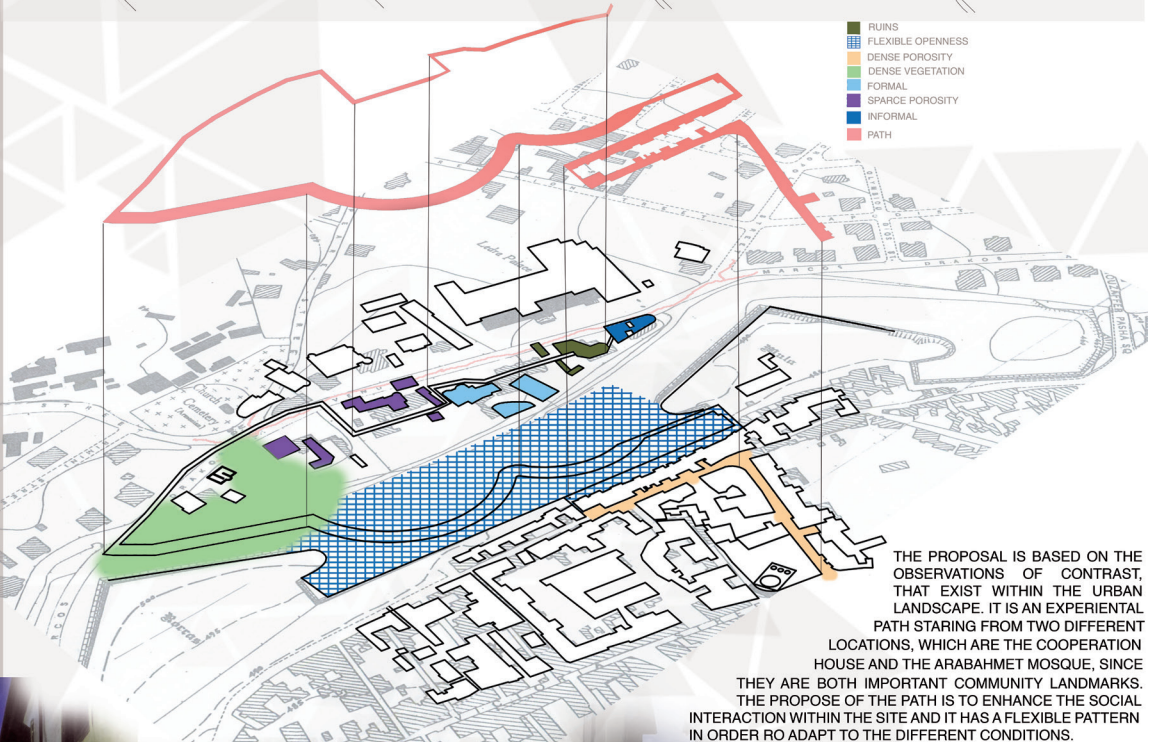


DESIGN PROPOSAL 2

DESIGN



- RUINS
- FLEXIBLE OPENNESS
- DENSE POROSITY
- DENSE VEGETATION
- FORMAL
- SPARSE POROSITY
- INFORMAL
- PATH



THE PROPOSAL IS BASED ON THE OBSERVATIONS OF CONTRAST, THAT EXIST WITHIN THE URBAN LANDSCAPE. IT IS AN EXPERIENTIAL PATH STARTING FROM TWO DIFFERENT LOCATIONS, WHICH ARE THE COOPERATION HOUSE AND THE ARABAHMET MOSQUE, SINCE THEY ARE BOTH IMPORTANT COMMUNITY LANDMARKS. THE PROPOSE OF THE PATH IS TO ENHANCE THE SOCIAL INTERACTION WITHIN THE SITE AND IT HAS A FLEXIBLE PATTERN IN ORDER TO ADAPT TO THE DIFFERENT CONDITIONS.



Feel The Moat

Observation: During evening hours most of the area is not used. Emphasis was given to the boundaries found within the moat such as visibility, architectural, physical and political boundaries. There is no connection from one side to the other which in turn establishes the moat as a vast empty space.

BUILDING BLOCKS FOR SOCIAL SUSTAINABILITY

PLACE
LEDRA PALACE CROSSING, NICOSIA

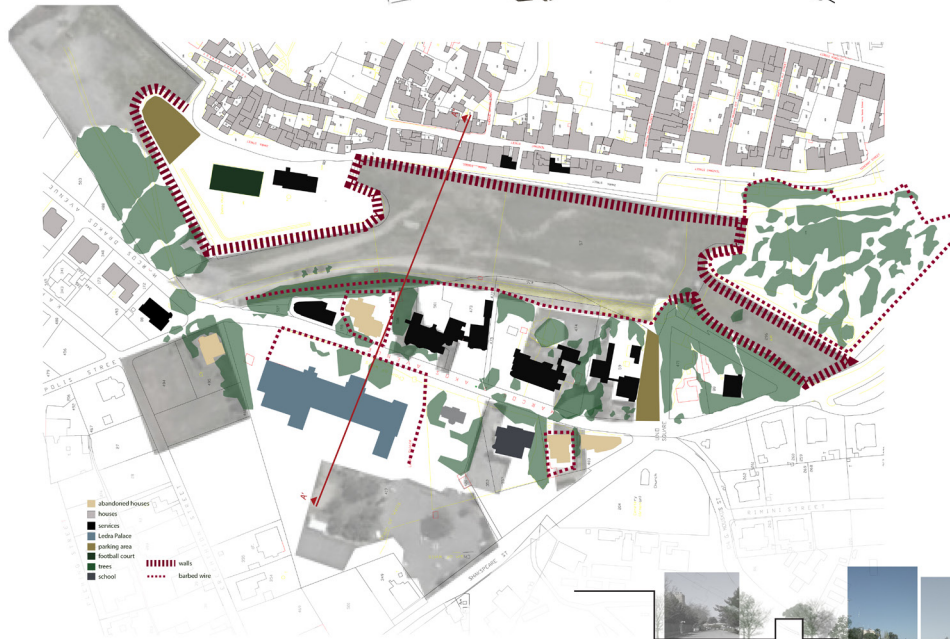
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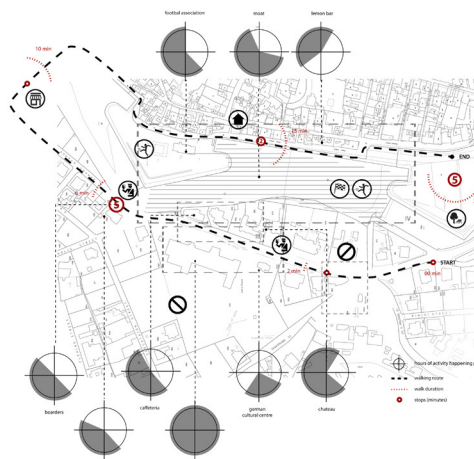
FEEL THE MOAT ANALYSIS 1



Observations

The time usage around the site was interesting as at the evening hours most of the area before the borders is not used. Activities around the site like restaurants, bars, football courts, playgrounds, school were also noted down. The most emphasis was given to the boundaries found which are visibility boundaries, architectural and physical, and political boundaries, the borders.

There is no connection from the one side to the other having the moat as a vastness of empty space separating them physically but also politically.



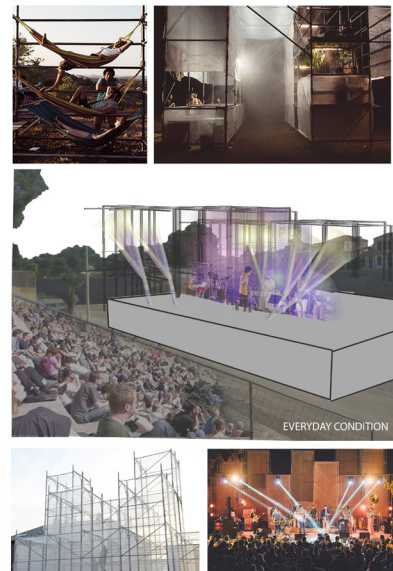
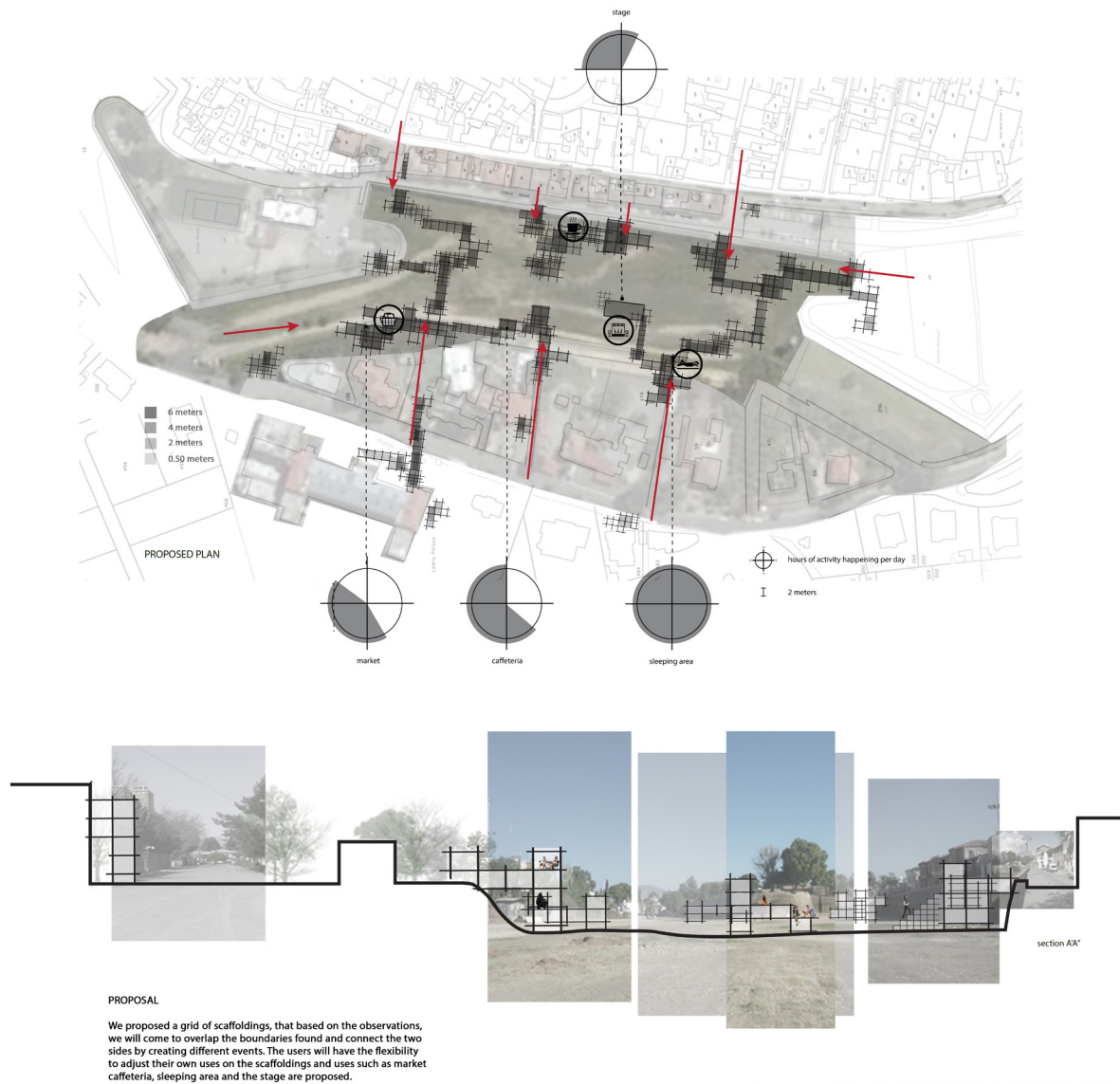
GROUP 3: RAFAELA NEOKLEOUS, RAFAELLA PSAROUDIS, GEORGIA STYLIANOU

Feel the Moat

Proposal: We propose a grid of scaffoldings, that based on the observations, will come to overlap the boundaries and connect the two sides through different events. The users will have the flexibility of adjusting their own uses of the scaffoldings either as markets, cafeterias, sleeping areas and a stage.

FEEL THE MOAT
DESIGN PROPOSAL

2



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Participants

Editors

Participants

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- Agamemnonos Louis, Alferova Anastasia, Chrysochos Andreas. Wide Open Spaces. 2015
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[Hekkers Melissa](#) holding a BA in Communications, she has worked as a cultural producer and journalist/ features writer for local and international mediums including print, internet portals and television. Her experience in cultural production has given her concrete knowhow on local realms with regards to cultural heritage, arts and culture and human interest stories which fruit and prevail on the island, and has persistently filtered her experience through mass media channels. As a journalist, in-depth and hands on understanding of cultural realms has placed her in an privileged position to have a critical approach to the arts. Her personal trajectory as an author of her own children's books but also as a publisher and editor of the Pantheon Cultural Association's publications has seen her edit, publish and bring together an array of publications, always in relation to the arts and culture. Her fluent trilingual nature (French, English and Greek) has also enabled her to produce bilingual stories, but also facilitates her research/ interviewing process when dealing with multi-ethnic backgrounds and matters.

[Papadopoulou Anna](#) received bachelor's degrees from Tufts University in Geological Sciences and in Classics, followed by post-baccalaureate studies in Urbanism. In 2000, she completed her master's degree in Landscape Architecture at the Rhode Island School of Design and she is currently pursuing a doctorate in Architecture at Cardiff University. Her thesis focuses on gendered spaces while evaluating their inherent benefits, potential limitations, and possible alternatives. As adjunct faculty at the Department of Architecture of the University of Nicosia, Papadopoulou teaches courses on history and theory of sustainable architecture and instructs advanced architectural design studios with particular focus on regional design, sustainable urbanism and ecological systems. Since 2013 she has been teaching topics on landscape architecture at the Department of Architecture of the University of Cyprus and has participated in second- and fourth-year urban and architectural studios. She also lectures extensively on research and writing for design students, a subject on which she has co-authored a book.

Cultural heritage is civilizations' most valued asset, their identity and proud sense of continuity as evidenced through time. Culture and civilization are concepts that are in essence intertwined that are expressed spatially as well as socially. In architecture and design, all too often focus is set on spatiality, thus sustainability is located within the tangible and intangible norms of the natural and the built environment. The notion of social sustainability enters architectural discourse to provide a component of sustainability that speaks directly to the contribution of community and society to civilization and to cultural heritage.

Sustainability is about survival. But if to sustain is to survive, then survival requires that class, racial and gender differences, as well as spatial and perceptual distances, are overcome by good will and good design. Social sustainability extends the essence of sustainable design and combines design of the physical realm with the design of the social world in order to create successful places that promote well-being by understanding what people need from the places where they live and work. This book is a compilation of student design projects that aim to address sustainability beyond its conventional environmental component and push the boundaries of what it means for communities to thrive as part of the great infinity of civilization.

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